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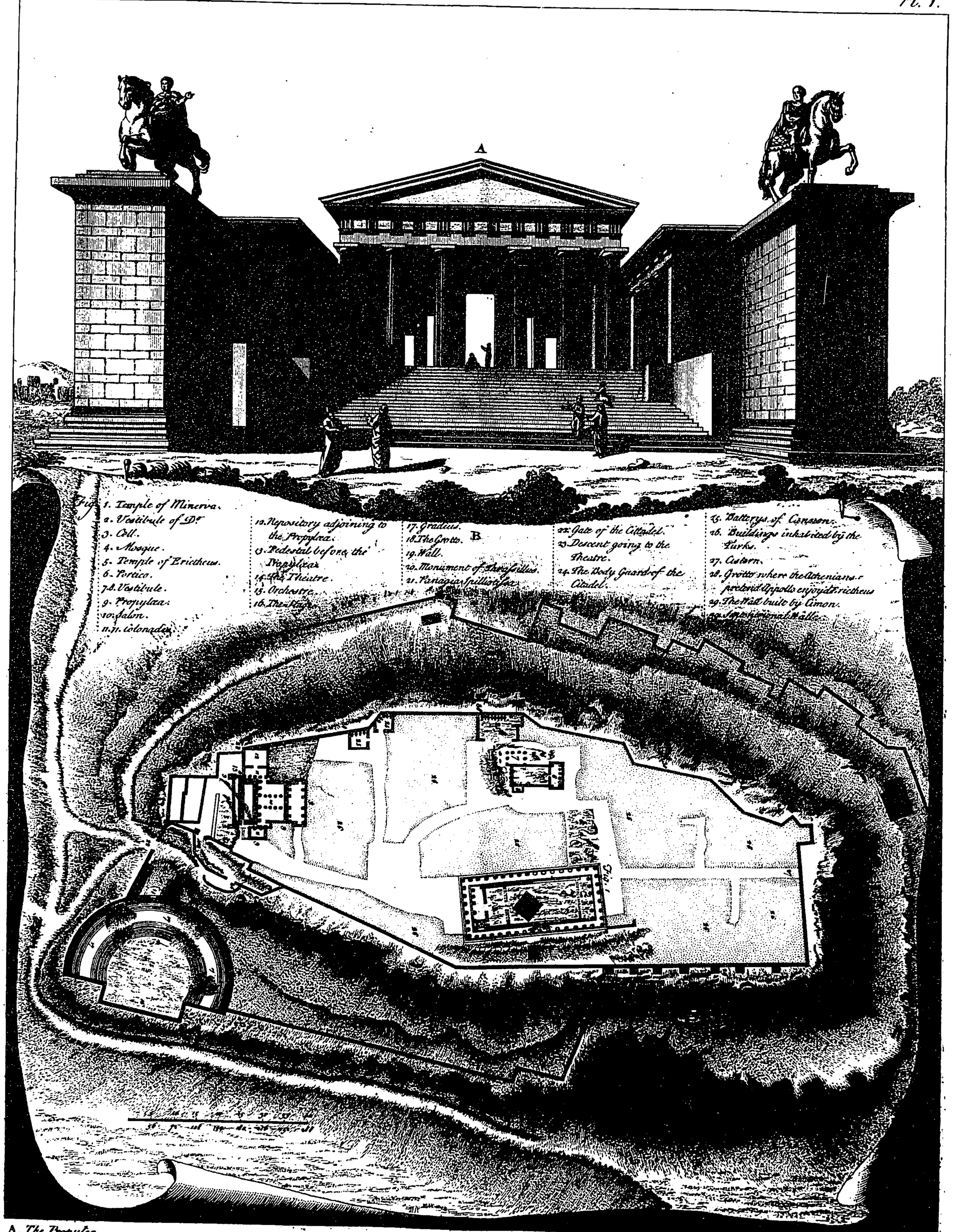


Fig.
1. Temple of Minerva.
2. Vestibule of D.o
3. Cell.
4. Mosque.
5. Temple of Erichtheus.
6. Portico.
7.8. Vestibule.
9. Propylæa.
10. Salon.
11.12. Colonades.
13. Repository adjoining to the Propylæa.
14. Pedestal before the Propylæa.
15. The Theatre.
16. Orchestre.
17. Gradus.
18. The Grotto.
19. Wall.
20. Monument of Thrasyllus.
21. Pantagias Spilliotes.
22. Gate of the Citadel.
23. Descent going to the Theatre.
24. The Body Guard of the Citadel.
25. Batterys of Cannon.
26. Buildings inhabited by the Turks.
27. Cistern.
28. Grotto where the Athenians pretend Apollo enjoyd Erichtheus
29. The Wall built by Cimon.
30. Long Pyramidal Walls.

A. The Propylæa.
B. Plan of Athens.

ATHENS.

Printed for Robt Sayer opposite Fetter-Lane. Fleet Street. London.

T. Miller Sculp.

RUINS

OF

ATHENS,

WITH

REMAINS

AND OTHER VALUABLE

ANTIQUITIES

IN

GREECE.

LONDON:

Printed in the Year MDCCLIX.

For ROBERT SAYER, oppoſite *Fetter-Lane*, *Fleet-Street*.

PREFACE.

THE great Ideas formed from conſulting ancient Authors in their Deſcriptions of the famous Edifices in *Greece*, and the little Improvement or Certainty to be obtained of their real Excellence, from conſulting modern Travellers, was the Motive, and no doubt a very proper one, which induced Monſ. *Le Roy*, a *Frenchman*, to viſit the once ſo famed City of ATHENS: Who, there aſſiſted by Royal Munificence and every other Requiſite which could aid his own great Genius, has removed the Fable of Antiquity; and, by Repreſentation, not only given us the preſent Situation of the Remains of thoſe valuable Monuments, but, likewiſe, from his painful Reſearches into the various and juſt Proportions, filled our Imaginations with their former Beauty and Magnificence; and, at the ſame Time, by his Rules and Obſervations, given us many Leſſons for eaſy and perfect Imitation.

And though we gladly acknowledge the Benefits received from Meſſ. *Wood* and *Dawkins*, yet we cannot but lament that their elegant Deſigns are without ſuch Obſervations as muſt occur in thoſe Treaſures of Antiquity, which might improve or aſſiſt the beſt Architect of our Time.

In this, *Le Roy* has been very ample, and well deſerves our Thanks. The Neceſſity of ſuch a Procedure will be found on comparing the Sheets before us, in which will appear a vaſt Difference between the Proportion, Elegance, and Uſe of the ancient Edifices, and thoſe to be met with in the beſt Structures of our Time. And many great Lights are thrown on ſome ſeeming obſcure Paſſages of *Vitruvius*, who, having drawn his Judgment in Architecture from thoſe pure Fountains of Antiquity, tranſmitted that Knowledge to Poſterity in an unpolluted Stream; which, if it had deſcended ſo to us, would no doubt have well anſwered the Purpoſe of Inſtruction intended by that great Maſter. Whether to Negligence or Deſign, we may aſcribe it, cannot be determined, but this may be averred, that even his beſt Commentators are extremely incorrect and inconſiſtent, and ſo deviate from his Deſign in Architecture, that there is rarely now to be met with the leaſt Compoſition deſerving his Name; the ſupplying of which Loſs, as alſo an Attempt to reſtore Architecture to its ancient Dignity, are intended by the enſuing Work. A Work it is hoped, executed in ſuch a Manner (no Inquiry, Labour or Expence having been ſpared) as to adorn the Libraries of the Learned and Curious; and, at the ſame Time, capable of aiding the Student, and aſſiſting the Maſter, even to acquire in that Science what may be termed the Sublime.

We

We cannot help acknowledging, the Public would have leſs wanted this Work, had *Le Roy* returned the Compliment paid his Countrymen by the Publiſhers of *Palmyra* and *Balbec*.*

A yet farther Motive for this Publication, and that not the leaſt, is the great Opportunity given, from the Deſparity in Price, to accommodate the Students in this Art. A Difference partly obtained by reducing the Plates to half his Number; which yet, in the Views, from properly arranging the Subjects, with ſuch Liberty as to render them truly pictureſque, a more agreeable Aſpect is obtained, without one ſingle Object worthy of Note, being omitted.

Theſe Views illuſtrate ſuch hiſtorical Remarks, as are of the moſt Authenticity; from that of the ancient City in general, to each particular Subject repreſented.

The *Plans*, *Elevations*, *Profiles*, and *Architectural Remarks*, are attended to with that Preciſion, and all reduced to *Engliſh* Meaſure, which hath not been before done, as even to correct Monſ. *Le Roy*, where either, from his own Want of Attention, or the Inaccuracy of the Engraver, the ſmall and great Meaſurements diſagree, as is ſhewn in its proper Place.

We are indebted to Sir *George Wheeler*, that learned and judicious Hiſtorian, for many choice Inſcriptions, proper Remarks, and hiſtorical Anecdotes; and, in the following Work claim no other Credit, but the attempting to do Service to our Country, in reſtoring, in ſome Meaſure, the neglected or miſtaken (tho' valuable) *Art of Architecture*. In order to facilitate the Attainment of which, we have laid down a general and univerſal Method of aſcertaining, with the greateſt Eaſe and Accuracy, the true Proportions known to the Ancients, by Models and Minutes; which Method, if well attended to, will greatly aſſiſt the Deſigner.

* See thoſe Works in the *French*.

A N

HISTORICAL ACCOUNT

O F

A T H E N S, &c.

ATHENS, the chief City of that Province of *Greece*, formerly called *Attica*; which, though at preſent reduced ſo low, yet ſtands ſo high in Fame, as to diſpute Precedence with every other City in the World. If you conſider her Antiquity, the Valour, Power, Learning, &c. of her Inhabitants, or any other Quality which makes a Place illuſtrious and renowned, ſhe ſtill ſits triumphant. Neither hath any City more experienced the Effects of good and bad Fortune. In the Time of her Splendor, the *Athenians* boaſted their Origin from the Lands they inhabited; their Name from the Goddeſs *Minerva*, ſhe being known by that of ΑΘΗΝΑ, and would ſcarce allow the Sun to have ſhone before them: They planted many Colonies, to whom they gave Names and Laws; of which *Meurſius* reckons Forty.

But on leaving the credulous, and conſulting the more judicious Hiſtorians, we find that *Cecrops* was the firſt that reduced the Inhabitants of *Attica*, the Offspring of the *Carians* and *Aonians*, under a political Government, and by that Means advanced himſelf to be their King; his Dominions contained all within the Mountains *Gerania*, *Oenoa*, *Parnes*, and *Lycabettus*; that is, from the *Iſthmus*, to *Oropus*, near the Mouth of the River *Aſopus*, as the moſt advantageous; he made choice of this Rock, being ſituated in a large Plain, (the Plan of which may be ſeen in *Plate* I.) near the Middle of the Country, thereon to build the Metropolis of his Kingdom, calling it, and the whole Territory by his Name *Cecropia*; though before it had been called *Attica* and *Ionia*, from *Ion*, the Son of *Xuthus*.

This as related, came to paſs, not long after *Deucalion*'s Flood, eight Hundred and thirty Years before the Building of *Rome*, and about a Thouſand five Hundred and eighty Years before the Incarnation of our Saviour; to which adding, a Thouſand ſeven Hundred and fifty-nine Years, it will be three Thouſand, three Hundred, and thirty-nine Years ago, that *Athens* was built. Yet this Account cannot be abſolutely juſtified, the Chronologers themſelves differing in their Accounts ſome Years. The *Marmoria Oxonienſia* compute, three Thouſand three Hundred and thirty-ſeven Years. And *Helvicus*, three Thouſand three Hundred and twenty-three.

Cecrops

Cecrops divided his Kingdom into twelve principal Cities, and was the Author of many excellent Laws and Conſtitutions, eſpecially touching Marriage. Wherefore, he is often repreſented like *Janus*, with two Faces, but one Head; ſignifying, by the Union between Man and Wife, they became one Being, with different Aſpects. Each of theſe twelve Cities had their Courts of Judicature and Magiſtrates; and were ſo little Subject to their Princes, the Succeſſors and Poſterity of *Cecrops*, that they were ſeldom conſulted but in Caſes of imminent and public Danger; nay, ſo abſolutely did they order their own Concerns, as ſometimes to wage War againſt each other. But ſtill *Cecropia* continued the chief Seat of their Empire, and daily increaſed in Riches, Greatneſs, and Strength, until *Erictho-nius*, the fourth King of *Attica*, who being admoniſhed by the Oracle; that *Neptune* and *Minerva* diſputed the Honour of giving a new Name to his City, put it to the general Vote of his People; wherein both Sexes having their Voices, the Goddeſs *Minerva*, obtained the Victory by one Vote, and the City received her Name *Athena*; for ſo is *Minerva* called by the *Greeks*. In Memory hereof the *Attick* Games, called *Panathenæa*, came to be publickly celebrated. This abundantly appears from Hiſtory and Monuments yet remaining; alſo many ancient Coins, having *Minerva*'s Head, with an Helmet, ſurrounded with Olive Branches, and on the Reverſe, an Owl, her beloved Bird, the Emblem of Wiſdom; with theſe Characters, ΑΘΕ, or ΑΘΕΝΑΙ, for *Athenai*, or ΑΘΕΝΑΙΩΝ, of the *Athenians*.

Thus *Athens*, and the Country of *Attica* continued united, until *Pandion* the the ſecond of that Name, and the eighth *Athenian* King, divided his Kingdom into four Parts, and bequeathed it to his four Sons, *Ægeus*, *Lycus*, *Pallas*, and *Niſus*. To his eldeſt *Ægeus*, he left the Plain and City of *Athens*, together with the Plains of *Eleuſis*, and *Thraſius*; bounded from *Megaris*, by the Mountains *Cerata*; from the *Eleutherians*, by the Mountains *Oenoa* and *Pæcilus*; and from the *Athenian* Plain, by the Mountain *Coridales*; which alſo hath Mount *Parnes* North, the Mountains *Brileſſus* and *Pentelicus* North Eaſt.

For the Place is yet called *Pentely* by the *Greeks*, and hath the Quarries of white Marble *Pauſanias* ſpeaks of, yet to be ſeen; and in all Points agrees with the Deſcription of the Ancients: From *Pentelicus* it is bounded with *Hymettus*, from Eaſt to South, within four or five Miles of the City, and Part of the *Saronick* Gulph, from South to Weſt, beginning at *Zoſter* Promontory, *Amphialia* running out from Mount *Coridales*. This Plain was called *Pidiæon*, ΚΑΤ' ΕΞΟΚΗΝ, ſurrounding the City. To *Lycus* he gave all that Region, which lieth againſt the Iſle *Eubœa*, now by us called *Negropont*, and contains all between the Mountain *Parnes* and *Brauron*; that is to ſay, from the Mountain *Pentelicus*, the Plain of *Marathon*, and the Mountain *Brileſſus*, *Lycabettus*, *Parnes* unto *Oropus*, and was called *Diacria*. Unto *Pallas*, he gave the ſouthern Region then called *Paralia*, but now *Meſoia*; and containeth the long Slip of Land, with the Sea on each Side of it, from the Mount *Hymettus* to the Promontory *Sunium*. To *Niſus* his youngeſt Son he bequeathed the Iſthmus, on both Sides the Rock *Sceironides*, which contained that Part of the Iſthmus towards *Corinth*, the Mountain *Gerania*, and the Plain of *Megara*, to the Mountain *Cerata*. But *Ægeus*, caſting himſelf down from the *Acropolis*, by his untimely Death, made to his Son *Theſeus* a more early Succeſſion to the Crown, than by Nature he could have expected. *Theſeus* proved afterwards a Man of ſo great Wiſdom, Strength, and Courage, that he was accounted another *Hercules*, whom he took Pleaſure to imitate. He likewiſe

wife reduced all thoſe Provinces, which his Father had ſeparated, and united them again to his Kingdom of *Attica*, making *Athens* his capital City, and the Seat of the Law, and ordaining all his People to appeal thither for Juſtice. Thus having deprived all the other Cities of their particular (independent) Senates and Magiſtrates, he reduced them all to one great Council or Senate, at *Athens*, called the *Prytaneum*. For which, and many other public Benefits and heroic Actions, he was, after his Death, deemed worthy to be honoured with Divine Worſhip, and to have Place amongſt their *Tutelar* Gods. For which Reaſon alſo, upon the Gate of *Adrian*'s Palace, on that Side towards the City, there is an Inſcription, ſignifying, *This is* Athens, *in Time paſt the City of* Theſeus: And on that Side, which the Emperor *Adrian* had built, is engraven, *This is the City of* Adrian, *and not of* Theſeus.

Athens continued a Monarchy about Five Hundred and Fifty Years, until the Death of *Codrus*, their ſeventeenth and laſt King; a Prince leſs fortunate than brave. For his Country being attacked by the *Dorians*, he conſulted the Oracle, and was told, *They ſhould be Conquerors whoſe King was ſlain.* He thereupon preferring his Country's Safety to his own Life, put himſelf into Diſguiſe, ruſhed in among the Thickeſt of his Enemies, and bravely died to ſave his People, which was no ſooner known, than his Enemies retreated, only taking *Megara*, and demoliſhing the Pillar that *Theſeus* had ſet in the Iſthmus; whereon was written on the Side towards *Attica*, *This is* Ionia, *and not* Peloponneſus; and on the other Side, *This is* Peloponneſus, *and not* Ionia. From which Time the *Gerata* Mountains became the Bounds of *Attica*, within the Iſthmus. The *Athenians*, in Reverence to *Codrus*, would never ſuffer any Superior to enjoy the Title of King; but were governed by Magiſtrates, called *Archontes*, for ſix Hundred Years after; who at firſt held their Power during Life, then were changed every ten, and afterwards every Year; under whom they moſt valiantly defended their Liberty and Borders, for five Hundred and thirty-four Years; until the Tyrant *Piſiſtratus* ſeized the Government; but in forty Years his whole Family was baniſhed by *Cliſthenes Alcmæonides*, who took upon him the Government by the Name of *Archon*, and altered the Number and Names of the Tribes, &c. After this they made War on the *Perſians*, with wonderful Succeſs, routing the numerous Armies of *Darius* and *Xerxes*, with inconſiderable Numbers in Proportion to their Enemies: This they performed under the diſcreet and happy Conduct of thoſe valiant Captains *Miltiades* and *Themiſtocles*; their wonderful Victory in the Plains of *Marathon*, obtained againſt a Million of Men; of which, 'tis ſaid, not fifty Thouſand eſcaped: And by Sea, in the Fight at *Salamis*, againſt the whole naval Force of *Xerxes*. Their Wars with the *Lacedemonians* were not ſo fortunate; for theſe took *Athens*, and put over them for Governors, thirty Tyrants: From whom they were ſoon delivered by the Policy and Valour of *Thraſibulus*, and by the Help of the *Thebans*, under that brave General *Epaminondas*, at the Battle of *Leuctra*, perfectly ſubdued the *Spartans* their Enemies. The *Athenians* became Maſters of the *Ægean* Seas, and of the greateſt Part of the Iſles therein, proceeding Conquerors to the Borders of *Egypt*, and had, as *Ariſtophanes* reports, a Thouſand Cities under them. Thus they held the Sovereignty of *Greece* for threeſcore and ten Years, but no longer, by reaſon of the *Lacedemonians* and *Thebans*, emulating their Greatneſs, and ſtirring up Factions and Diviſions in *Greece* againſt them: Nevertheleſs, the *Eleutherians* voluntarily joined themſelves to them,

them, being diſguſted by the *Thebans*, and from their good Opinion of the *Athenian* Way of Government.

But at length, all Parties grown weary with the Toils of War, a general Peace was concluded, after which the *Athenians* ſoon began to neglect the Virtue of their Anceſtors, and grew enervated with Luxury and Idleneſs: Which degenerate Diſpoſition of theirs gave Opportunity to the *Macedonians* for advancing their Monarchy, which by Degrees they extended over all *Greece*: This was projected by *Philip* of *Macedon*, the Father; but atchieved by *Alexander the Great*, his Son. *Philip* had broken their Power at Sea, and took the *Ægean* Iſlands; after which they tamely permitted *Alexander* to deprive them of what remained by Land. On the Death of *Alexander*, they endeavoured to recover their Liberty, but without Succeſs. Under the Protection of the *Romans* they enjoyed it in ſome Meaſure; till ſiding with *Mithridates*, King of *Pontus*, in his unſucceſsful Wars, they ſuffered again. For *Sylla* being informed of their voluntarily taking Part with *Mithridates*, in his Rage, ordered the Inhabitants to be put to the Sword; and they had all periſhed, if the dark Night had not favoured the Eſcape of a few. He ſet Fire on *Piræum* and *Munichia*, ſparing neither ſacred nor prophane Places in his Fury. After this, they unfortunately took the weaker Side in *Cæſar* and *Pompey*'s Wars. But *Cæſar* was not leſs a merciful than a fortunate and valiant Conqueror; he pardoned the Living out of Reſpect to the Dead.

Their Ingratitude appeared by erecting Statues to his Murderer *Brutus*, which coſt them the Iſle of *Ægina*, when *Auguſtus* came to ſucceed in the Empire. *Tiberius Germanicus*, his adopted Son, paſſing by *Athens*, treated them as Friends and Allies of the *Romans*, and honoured them with the Privilege of a Lictor; which is a Mark of ſovereign Power. *Caligula*, his Son, had their Image of *Jupiter Olympius* brought to *Rome*; where he took off the Head of their God, and ſet his own in its Stead.

In the Time of *Claudius*, Succeſſor to *Caligula*, St. *Paul* came to *Athens*, who in his Way from the Port to the City, obſerving an Altar, by the Inſcription dedicated to the unknown God, thence took Occaſion to preach unto them GOD, the Creator of all Things; to whoſe Preaching the great *Dionyſius*, a Senator of the chief Court *Areopagus*, joined himſelf, and became the firſt Fruits of the Faith in that City; and therefore, deſervedly appointed by St. *Paul* to be their firſt Biſhop, having now added Divinity to his Philoſophy. And this was conformable to the Apoſtles Practice, as St. *Clement* informs us, in his firſt Epiſtle to the *Corinthians*. This was the firſt Foundation of the Church of Chriſt in *Athens*, which till then was the Seminary of ſuperſtitious Temples, and falſe Worſhip; of which *Pauſanias* gives an ample Deſcription; and *Pliny*, in his Time aſſures us, there were not leſs than three thouſand Images worſhipped there.

Nero, to ſhew his Affection for the *Greeks*, made a Voyage into *Achaia*, and ſpent ſome Time at *Athens*, as may be ſuggeſted from a ſingular Medal, whereon the *Greeks* ſtile *Nero*, *the Saviour of Mankind*, ſuppoſed to be coined there.

Veſpaſian reduced *Achaia*, and made it a Province of the *Roman* Empire, ſubjecting them to the *Roman* Laws, and to be governed by a Proconſul; to one of whom, named *Rufus Feſtus*, an Inſcription upon a great Stone, near the Temple of *Minerva*, is dedicated. Yet under the Emperor *Trajan*, this Province of *Achaia*, as well as other Places of *Greece*, enjoyed at leaſt, ſome Shew of Liberty,

berty; as appears by a Letter which *Pliny* wrote to *Maximus*, who was ſent thither by the Senate to be their Governor: The Tenor of which Epiſtle is: "Remember, ſaith he, that you are going into *Achaia*, the proper and true *Greece*; "that you are appointed to govern a State of free Cities, who have maintained "their Liberty by their Valour. Take not away any thing of their Privileges, their Dignity, no nor yet of their Preſumption; but conſider, it is a "Country, that hath of long Time given Laws, and received none; that it is "to *Athens* thou goeſt, where it would be thought a barbarous Cruelty in thee "to deprive them of that Shadow, and Name of Liberty, which as yet remaineth to them." Notwithſtanding theſe and other Indulgencies they had from ſeveral Emperors, they could never recover from the ſad Effects of *Sylla*'s Cruelty, until the Time of *Hadrian*, who being advanced to the Imperial Dignity, with great Munificence reſtored this City to its former Beauty; becauſe in his younger Years, he had been choſen Archon; that is, the chief Magiſtrate there, and had taken ſuch a particular Affection to the Place, that being Emperor, and viſiting the Provinces, he ſtaid a conſiderable Time at *Athens*, and gave them many Privileges, as their public Games, which in Honour of him were called *Adrianalia*; alſo a Thouſand wild Beaſts every Year, to hunt in the *Stadium*, building himſelf a Palace there, with a public Library and Schools, for teaching the liberal Arts and Sciences; conſecrating a Temple to *Jupiter* and *Juno Panellenian*; and alſo building another of vaſt Magnificence, to *Jupiter Olympius*. This Emperor not only rebuilt or repaired thoſe public Buildings that Time and the Wars had either defaced or ruined, but added at his own Charge, one whole Range of Buildings to the City, ſo large and beautiful, that it was deſervedly called, *New Athens*, as appears on his Aqueduct.

Antoninus Pius finiſhed this famous Aqueduct of white Marble, which *Hadrian* had begun. *Marcus Aurelius* augmented the Number of public Profeſſors in the Schools, and was ſolemnly initiated among them. But the Emperor *Septimus Severus*, continued not the Kindneſs of his Predeceſſors to them; he greatly abridged their Privileges.

The Emperor *Valerian*, who reigned long after *Severus*, permitted them to rebuild their Walls: Yet the *Scythians* made themſelves once Maſters of the City, though but for a ſhort Time; for the brave *Cleodemus*, rallying the ſcattered *Athenians*, raiſed a new Army, and getting together ſome Ships, ſet upon, and ſoon put to flight the Army of thoſe *Barbarians*.

Of the Chriſtian Emperors, *Conſtantine* the Firſt was their great Friend and Benefactor, honouring their Governors with the Title of *Arch-Duke*. From the Bounty of *Conſtantine* the Second, they obtained ſeveral Iſles of the *Archipelago*. In the Reign of *Arcadius*, they paſt the common Fate of the reſt of *Greece*, and all *Italy*, being ſack'd and pillaged, by *Alarick*, King of the *Goths*, as *Sineſius* ſaith, who lived in that Age; he compares *Athens* to an Animal, whoſe Entrails are conſumed with Rottenneſs: Yet *Zozimus* ſays, that *Alarick* ſpared *Athens*, as fancying he ſaw *Achilles* fighting for them upon the Walls. *Juſtinian* was their good Friend.

Hiſtory is ſilent with Reſpect to *Athens*, until the thirteenth Century, when *Theodorus Laſcaris*, the then *Greek* Emperor beſieged it, but was repulſed. Although one ſtiled the *Marquis Bonifacius* took it; it was afterwards governed by one *Delves*, of the Houſe of *Arragon*. He dying, the *Turks* under the Command and Conduct of *Bajazet* their Emperor, took it with *Bœotia*, and were

ſoon diſpoſſeſſed, by that valiant Chriſtian Soldier *Reinerius Acciaiolo*, a *Florentine*, who reduced it under the State of *Venice*; but was ſoon retaken from them by *Anthony* a natural Son of *Reinerius*. The Family of the *Acciaiolo* were Maſters of *Attica* and *Bœotia* a conſiderable Time: For *Nerius*, a Couſin of *Anthony*, ſucceeded him; and after *Nerius* another *Anthony*, Brother to *Nerius*; and after him, *Francus:* From whom it fell under the Dominion of the *Turks*, in the Time of *Mahomet* the Second, in the Year 1455, for Want of Succour, which was in vain ſued for to the *Latines*, and refuſed on Pretence of ſome ſmall Difference in *Religion.*

And now I come to conſider the preſent State of *Athens*, having touched as briefly as poſſible on the various Accounts of the Ancients thereon. The ancient Greatneſs of *Athens* now exiſts only as a Story in *Pauſanias*, and other ancient Writers, Time and Fate having devoured the Subſtance; yet ſhe retains her ancient Name the City Αθηνη, *(Athene,)* which they pronounce *(Athini)*, although our modern Geographers ſtrangely corrupt her true Name, in their Maps, writing, *Saithenes*, or *Setines*, and *Satina*, &c. deceived, no doubt, by the Ignorant, hearing the *Greeks* Εις την Αθηνιν, they pronounce, *Stin Athini.*

Athini, or *Athens*, is ſituated near the Middle of a large Plain; and what it wants in Fruitfulneſs is amply recompenſed with Health and Beauty. It hath the Mountain *Parnes* North, called now *Chaſha* and *Nozea*; *Pentelicus*, or *Pendely*, North-Eaſt, about ſix Miles diſtant; *Hymettus*, or *Telo-bouni*, from Eaſt to South, about five Miles from it; Port *Phalera*, Weſt-ſouth-weſt, four Miles, and *Porto Leone*, or *Pyræas*, Weſt by South, five Miles; the Hills *Coridalia*, now *Daphni Bouni*, from Weſt to almoſt North, at ſix or ſeven Miles Diſtance. Near the Town is a little pointed Rock, called from a Chapel on the Top of it, (*Tou Hagiou Georgiou Vouni*) *St. George*'s *Mountain*, which probably is that which *Pauſanias* calleth *Ancheſmus*, a little Mountain in the Eaſt-north-eaſt. It hath the Channel of the River *Iliſſus* running by it South-eaſt, and turneth round it South, and South-weſtwards, by the Hill called formerly the *Muſæum*; and is a little South-weſt of the *Acropolis*, or Caſtle, whence it falls into another Stream; which, riſing by ſeveral Fountains, from Mount *Parnes* and *Pentelicus*, runneth by the City North-eaſt, about three Miles diſtant, and watering in its Paſſage a Wood of Olive-Trees, at leaſt ſix Miles long, and one or two broad; which is now the Wealth and Ornament of the *Athenian* Plain. It is not eaſy to determine whether this River ſhould be called *Cephiſus*, or *Eridanus*: *Strabo* plainly calleth it *Cephiſus*; but our Geographers of late make it *Eridanus*. *Athens* is found to be in thirty-eight Degrees five Minutes North Latitude The Citadel was at firſt the City, having no more Inhabitants but what dwelt within thoſe Walls; but in Times of its Proſperity was no more than the Caſtle, or *Acropolis*, ſtanding in the Middle of the City, but now ſeems rather ſomewhat above it to the South-weſt, the Parts encompaſſing it in ancient Times being quite deſtroyed. The preſent Town lieth not round the Caſtle as formerly, but to the North-weſt Side; being now ſpread on the Plain under it, in Length a Mile and a Half, in Breadth above a Mile, and is reckoned four Miles in Circumference. The Houſes are cloſe together, and Streets very narrow. The Whole is divided into eight Quarters, or Pariſhes, which they call *Platoma*, beſide the Caſtle. Their Names and Situation, as follow:

1. The firſt is called *Placa*, and is ſituate on the South-eaſt Side of the Town: Hath

Hath in it the Lanthorn of *Demoſthenes*, the Church entitled *Hagio-Kyra*, and the Conſul's Houſe.

2. The ſecond is called *Sotiras Tou Kotaki*, and lieth Eaſtwards, towards the Church *Lycodemou*.

3. The third *Monoca Luptis*: This is about the Middle of the Town, wherein is the new Moſque, called *Tis Baciras*, from a Widow of that Name who built it.

4. The fourth *Roumbi*, which is near the Church *Panagia Cacoumeria*, and the Place where they burn Lime.

5. The fifth is *Siri Platoma*, on the North-eaſt Side, towards the Church *Hagio Theodoro*, and the Pillar *Hagios Johannis*.

6. The ſixth *Boreas Platoma* is the North Quarter, by the Church called *Chryſoſpiliotiſa*.

7. The ſeventh *Hagii Colymbi*, is North-weſtwards, towards the Temple of *Theſeus* and *Eleuſis*.

8. The eighth *Gerlada*, is under the Caſtle near the Church *Hagio Nicolao*.

If to theſe the Caſtle be added, *Athens* cannot be conſidered only as a ſmall Village, according to the Report of ſome Travellers, who perhaps have ſeen it only from Sea, and there the Caſtle is only perceivable, which hideth the reſt of the Town, being ſpread out upon the Plain, North: But if it be compared with its former State, when it took up a conſiderable Part of the Plain, was joined to its two Ports *Phaleracus* and *Pyræus* by two long Walls, one four Miles in Length, the other five, *Munichia* being joined to *Pyræa* between them; when it gave Laws to other Nations, but received none; when it was the Seat of the Muſes of Wit, Eloquence, and Learning; where all Arts and Sciences ſeemed to be born, nurſed up, and brought to their full State of Heighth and Perfection: Thoſe that ſhall thus conſider *Athens*, will find the Scene quite changed; but few Towns in *Turkey* have preſerved themſelves ſo well as this, nor enjoy greater Privileges under the Tyranny of the *Turks*. True it is, ſome other Cities by trading ſeem more rich than *Athens*; yet this Poverty cannot be attributed to the Want either of good Harbours, or Merchandiſe to export, or vend, for ſuch as may be imported.

The *Athenians* ſay their Town is about four Miles in Compaſs, and contains fifteen Thouſand Inhabitants, whereof nine Parts are Chriſtians, the reſt *Turks*: No *Jews* are among them, nor would they ever admit any to inhabit therein, although it has often been attempted. For this muſt with great Truth be ſaid of them, their bad Fortune hath not been able to take from them what they have by Nature; that is, much natural Subtilty, or Cunning, of which the Serenity and Goodneſs of the Air they enjoy, may be a great natural Cauſe; as it is of the Healthineſs of the People, which is ſo remarkable, that when the Peſtilence is round about them, at *Thebes*, *Negropont*, *Napoly*, *Corinth*, &c. it ſeldom reacheth thither. Their natural Dexterity is ſeen in all the little Matters they undertake, as buying, ſelling, and their domeſtic Affairs; and not a little in public, conſidering the Circumſtances they are in.

The *Kizlar Haga*, or Chief of the black Eunuchs, appoints the *Veivode*, who receives the Revenues of *Athens*; and to whom he is accountable. The Revenues are raiſed from the Cuſtoms, Caratchs, Weights, Merchandize at Fairs, &c. which muſt all pay him a certain Duty. The other Officers are, the Sardar, who commands the Janizaries of *Athens*, and of the Country adjacent; the

Spahi-Aga, who commands the *Turkiſh* Horſe, and holds certain Lands of the Grand Seignior for that Service: The *Diſdar*, or *Haga*, of the Caſtle hath no other Authority than over the *Neferides*, or Soldiers of the Garriſon, who have their Lodgings in the Caſtle: The *Caddi* is Judge of all Cauſes and Differences among them, whether between *Turks* and Chriſtians, or both. The Chriſtians indeed endeavour to avoid the ſevere Tribunal of the *Turks*, as much as in them lies. The ordinary Habits of the *Athenians* is only a Scull-cap, which ſometimes they turn up with white, and a long black Veſt, ſeldom of any other Colour. Over their Veſt is a looſe Coat, commonly lined with Furs, which they hang on their Shoulders. On their Feet and Legs they wear a thin black Boot, which they ſet in Wrinkles about their Legs; they never wear Papouches or Slippers, like the *Turks*, nor Turbants. The Women wear a long Coat down to their Feet, of red, or ſome coloured Cloth; not girded about them, but looſe, almoſt as high as their Breaſts, and is hung on their Shoulders with a Bodice ſewed to it, without any Lacing or Stiffneſs; over this they have a ſhort Veſt of Silk or fine Woollen Cloth, and ſometimes Cloth of Gold, lined with ſome rich Fur, and adorned before with Buttons, as big as Walnuts, of beaten Silver, and ſometimes Silver guilded; their Hair curiouſly plaited, and braided down behind as low as the bending of their Hams, having alſo, for the moſt Part, Taſſels of leſſer Silver Bottoms tied to the Ends of the Braids; when they go to Church they cover their Faces with a thin Linen Veil.

Although the little Hope the *Athenians* have of ever gaining their Liberty from the *Turkiſh* Tyranny, conſtrains them to live peaceably under their Government, without running into open Rebellion or Mutiny againſt the Grand Seignior, whom they now own for their Emperor, yet they forbear not to ſhew themſelves ſenſible of the Injuries committed by his Miniſters, and to complain of them, and with notable Induſtry to proſecute the Vindication of their own Right.

Athens is an Archbiſhoprick, unto whoſe Province belong the Biſhopricks of *Salona*, *Libadia*, *Bodinitza*, and *Thalanta*. *Bodinitza* lies in the Way between *Athens* and *Lariſſa*, beyond the *Thermopylæ*. *Thalanta* is on the North Side of *Bœotia*, on the Gulph of *Negropont*. All Chriſtians there pay a Deal of Reſpect to their Biſhops, and the whole Clergy. He hath three or four Caloires to wait upon him, and hath a good Houſe upon the Hill, near the Weſt End of the Caſtle, which they ſay belonged to St. *Dennis* the *Areopagite*.

There are two Hundred Churches in and about *Athens*, whereof fifty-two have their particular Prieſts; wherein they read their Liturgies; the reſt are ſeldom uſed, but upon certain Times and Days of the Founders and Benefactors, and are but ſo many Oratories, or ſmall Chapels. The *Catholicon*, as they call their Cathedral Church, is ſituated on the North Side of the Town, between *St. John*'s *Pillars* and the *Baſar-ſtreet*. It is the beſt kept in Repair, and the beſt adorned of any; although in Reality, but mean, which for Statelineſs and Munificence of Fabric, would be found to exceed very few ordinary Pariſh Churches in *England*; though it is pretty well adorned according to their Mode. They had their Pictures, and Carving of their Screen done at *Venice*. The Screen ſeparates the Body of the Church from the Holy Place; on the Top of which ſtand four Storks of Wood guilded for Ornament; alſo to ſignify the Piety and Care of good Biſhops and Paſtors who watch over their Flocks. Here the Archbiſhop waſheth the Feet of his Prieſts on *Maundy Thurſday*, in Imitation of our bleſſed Saviour's Humility at his Inſtitution of the Holy Sacrament. The Ceremony

is

is thus performed: Twelve of the eldeſt Pappaes of the Town accompany the Archbiſhop to the Church, where he is veſted in a Violet-coloured Robe, and ſeated on his Throne, until ſome Part of the Service is paſt; after which he deſcendeth, and entereth into the Holy Place, with the twelve Prieſts that attended him thither; and then changing the Robe he hath on for another more rich, returneth again to his Throne. The Prieſts alſo have their ſeveral coloured Robes, repreſenting each of them his particular Apoſtle. Out of theſe, ſome venerable old Man, with a white Head and Beard, is choſen to repreſent St. *Peter*, who ſitteth firſt of the twelve, and on the right Hand; there is alſo ſome other red bearded, or ill-look'd Fellow, appointed to repreſent *Judas*: Some while after this, the Biſhop retires himſelf, and putting off his rich Robes, tieth a linen Towel about him, and with a Baſon of Water in his Hand, cometh to the Apoſtles, and offers to waſh their Feet, but he that repreſenteth St. *Peter*, riſeth up, and refuſeth to be waſhed, uſing thoſe Words of the Apoſtle in the Goſpel, *John* xiii. 8. *Lord, thou ſhalt never waſh my Feet.* To which the Biſhop, repreſenting *Chriſt*, anſwereth in thoſe Words of our Saviour, related in the Goſpel; *If I waſh thee not, thou haſt no Part with me.* Upon which the Prieſt ſits down, and permits Chriſt to waſh his Feet; exactly according to the Dialogue that is in the Goſpel, touching this Matter: But coming to *Judas*, the Biſhop maketh a little Stop, and pauſeth a while, as willing to give the Traitor Time, better to conſider what he was going about; and then, in Concluſion, he waſheth his Feet alſo; then with ſome Anthems and Collects they conclude the Ceremony. They have ſeveral Convents, ſome for Men and ſome for Nuns, they call *Calogregas*.

The Capuchins have a little *Hoſpitium*, or Cell, adjoining to the *Lanthorn of Demoſthenes*, where a Miſſionary or two of that Order reſide. The *Jeſuits* once had the like; but they, not finding the Employment they looked for, procured themſelves to be removed to *Negropont*.

The *Turks* have five Moſques here; four in the Town and one in the Caſtle. The Moſque of the *Bazar*, in the Middle of the Town, is the beſt of them: But that in the Caſtle, transformed from *Minerva*'s Temple to the Uſe of a Moſque, is, without Compariſon, the fineſt in the World. They have alſo a Convent for Votaries in their Superſtition.

There are alſo ſeveral public Bagnio's, or Baths, much uſed here, as in moſt other eminent Towns in *Turkey*. 'Tis well watered by Channels under Ground, brought from the *Eliſſus* and *Eridanus*; that is, from Mount *Hymettus*, and diſperſed about the City into ſeveral public Fountains and private Houſes. That in the Street of the *Bazar*, is the moſt eminent, and bears the Name of *Uſſin Chelebi*.

All Sorts of Proviſions are good and cheap, whether Corn, Wine, Oil, Mutton, Beef, Goat's-Fleſh, Fiſh, or Fowl; eſpecially Partridges and Hares, are in great Abundance here; and ſhould any Scarcity happen, the *Morea*, not far diſtant, and the flat Plains of *Bœotia*, near at Hand, would be able to furniſh them. They fiſh with a Light in their Boat, which the Fiſhes ſee and follow; and the Fiſhermen perceiving that, preſently ſtrike the Fiſh with a Trident, like to that *Neptune* is painted with, and is found ſtamped in many ancient Medals. The Men are ſo dextrous at this Sport, that they ſeldom miſs a Stroke, and catch great Quantities of Fiſh in one Night.

Their Wine is very good here, but they put a little Pitch in it, to preſerve it, which makes it at firſt very unpleaſant.

Their Olives are excellent, eſpecially one Sort, which they call *Colybades*, becauſe they always pickle them: Theſe are near as big as the *Spaniſh* Olives, yet not quite ſo oval a Figure, but rather of the Shape of a *Jujuba*: They are a Sort of Olives, that will never come to be ripe there, therefore are pickled green; but ſo well eſteemed, that many of them are carried to the Grand Seignior's Court as a great Rarity.

The Trade of *Athens* is but ſmall at preſent, but it would ſoon be greater had they Vent for their Commodities; and therefore, probably, if Merchants would trade thither, they might find great Profit, by Returns of Oil, Anis, Cummin, and other Seeds; Wool, Cheeſe, Honey, Wax, *Turkey* Leather, Soap, &c. in Exchange for Broad-Cloth, Tin, Lead, Spice, &c.

The *Greeks* uſe near the ſame Alphabet that we do, yet not without ſome Differences; their Pronunciation in reading the ſcholaſtic *Greek* differs much from ours, as taught in the Schools. Whether their Pronunciation or ours is moſt agreeable to the Ancient, cannot now be determined; ſince no Art hath yet been found to preſerve Sounds without Corruption or Alteration (*a*).

Notwithſtanding the long Poſſeſſion that Barbariſm hath had of this Place, the *Athenians* ſeem to be much more poliſhed in Manners and Converſation, than any other People of thoſe Parts, being civil, and of reſpectful Behaviour to all, and highly complimental in their Diſcourſe. They always ſpeak to one another in the third Perſon; as *Authentia Sou*, Your Lordſhip, as the *Italians* do in their *Vos Signioria*; and never meet, without giving the Time of the Day, or uſing ſome good Wiſh. Their Wives go but little abroad, and Daughters ſeldom or never till they go to Church to be married. Their Wives go to Church on *Sundays* and Holidays, but mix not with the Men, when there: Moſt of their Churches are divided

(*a*) Their Pronunciation, compared with our preſent Characters, ſtands thus:

Greek.	*Engliſh.*	*French.*	*Italian.*
A	A, as in *All.*	A	A
B	V Conſonant.	V	V
Γ	G, as in *Go.*	G	G
Δ	Th, as in *The.*	—	—
E	E	E	E
Z	Z	Z	Z
H	I, as in *Little.*	I,	I
Θ	Th, as in *Think.*	—	—
I	I, as in *Lips.*	I	I
K	Kc, as in *Capers.*	C	C, *ca, ce, ci.*
Λ	L	L	L
M	M	M	M
N	N	N	N
Ξ	X	X	X
O	O	O	O
Π	P	P	P
P	R	R	R
Σ	S	S	S
T	T	T	T
Υ	I, as in *Little.*	I	I
Φ	F, or Ph.	F Ph.	F
X	Ch. The *Welſh* pronounce this the ſame as the *Greeks.*		
Ψ	Pſ	Pſ	Pſ
Ω	O, as in *More.*	O	O

The *Greeks* never pronounce B, as the *Franks*, but always like the V Conſonant: Our Error proceeds chiefly from the Likeneſs of the Character. The ancient *Greeks*, in all Probability, did pronounce it as we; for in Medals, inſtead of *Valerianus*, they write ΒΑΛΕΡΙΑΝΟϹ, or ΟΤΑΛΕΡΙΑΝΟϹ. But when they would expreſs the ſame Sound as the *Engliſh* do by B, they uſe (Mp,) if at the Beginning or Middle of a Word: As Μπορῶ, *I will*; Μπαγκος, *a Bank*; Μπάγγα, *a Bench*; Μπάλα, *a Ball*; Μπαίνω, *to deſcend or enter*; as Μπαινε μεσα, *go in.* At the Beginning of a Word they pronounce nothing of the (M,) but ſound both together as the *Engliſh* do (B). If, in the Middle, the M is pronounced, and the (P) following like (B) as Λαμπρά, *ſplendidly*, they pronounce *Lambra*; Λαμπάδα, *a Candle*, *Lambada*.

Γα, Ga; Γε, as the *Italians* uſe *Ghe*; or the *Engliſh* in the Words *Gueſs*, or *Gueſt*; Γη, as *Ghi*; Γο, *Go*; Γω, *Goe*; Γυ, *Gu*.

They pronounce not Δ as D, but as the *Engliſh* pronounce *Th* in the Words *The*, *That*, *This*, which in ancient *Saxon* Times were *Dhat*, *Dhis*, &c. not as *Th* in the Words *Thiſtle*, *Thing*, *Theatre* is pronounced; for ſo they pronounce their Θ, or *Theta*.

H is ſtill like I, as in the Words, *little*, *linger*, *lips*; and not as pronounced in *England*, in the Words, *life*, *like*, &c.

I after E, is ſometimes pronounced *Ge*; Ιερόνιμο, *Jeronimo*; Ιερομοναχος, *Jeromonachos*.

Κα, is as in the Word *Cake*, *Cancel*; Κε, as *Ch*, in the Word *Cheſt*; Κει and Κι, as *Ch*; *Chi*, as the *Engliſh* Word *Chill*, or *Children*; Κω and Κο as *Co*; Κυ, as *Chi*, &c.

O *micron* and Ω *mega*, are pronounced there alike; and both like O long; as in the Words *Both*, *Bone*, &c. not as in the Words *Long*, *Song*, *Pot*, *or Lot*.

T *(Tau)* is pronounced like common D when it followeth an N, as inſtead of ſaying *Thalanta*, they ſay *Thalanda*, otherwiſe the common T.

Υ is pronounced like I; but after A or E in a Dipthong is pronounced like the V Conſonant, or rather like F; as for Αυτός, they ſay *Aftos*; or for Ἔλευσις, *Eleſſis*, &c.

X (X.) is pronounced with an Aſpiration in the Throat; that is very difficult to the *Engliſh* to pronounce; none have any thing like it except *Welchmen*, *Hebrews*, and *Florentines*.

And this is all, worth Obſervation, concerning their pronouncing of Conſonants and Vowels.

Their Dipthongs are thus, Αι is E, Αυ is *Af*, Ευ is *Ef*, Ου is *Ou*, or rather as double *oo* is pronounced in the Words *Book*, *Look*, *Boots*, not as in the Words *Out*, *Bound*, *Stout*, or *South*, &c.

The *Athenians* retain more of the ancient *Greek* in their Language than the reſt of the modern *Greeks* do; and uſe many Words, unknown to thoſe, who have had greater Converſe with the *Italians*, but yet do not well underſtand the ancient *Greek*.

divided into three Iſles; the Men ſtand in the Middle, and the Women on each Side; or in ſome Churches, above in Galleries, with a Lattice before them.

On *Eaſter Sunday* moſt Women aſſemble at Church, but are intolerably painted: Their Ceremony this Day is remarkable in all their Pariſh Churches. After the Goſpel, and Anthem, called Χριστος ανεστη, *Chriſt is riſen*, they ſalute one another round the Church, beginning with the Pappa, and ſo in Order, the Men by themſelves, and after them the Women.

At *Eaſter*, whatever Differences are, or have been depending betwixt Man and Man the Year before, they muſt now either reconcile, or be held in Contempt with the reſt of the Church.

This Ceremony is done on *Eaſter-Day* in each Pariſh Church, and the next Day celebrated in the Cathedral, the Pappa ſending Wax Candles to the principal Men of his Pariſh, and the Archbiſhop, to the moſt conſiderable of the City, who thereupon meet him at the Church with the Candles lighted.

From *Eaſter* till *Whitſuntide*, not only in the Church, but wherever they meet any Chriſtians, they ſalute each other; by one ſaying, Χριστος ανεστη, *Chriſt is riſen*; the other anſwering, Αληθεινος ο θεος, *The True God.*

When a Virgin is to be married, ſhe is brought to the Church, richly attired, but her Face ſo covered with groſs Paint that it totally hides her Complexion. She returns to the Houſe of her Huſband, with a large Crown of guilded Metal on her Head, accompanied by all the Gueſts, which chiefly conſiſt of Relations, with Pipes, Drums, and the beſt Muſic they can make, whilſt ſhe is conducted with a ſlow Pace, and is no ſooner entered into the Houſe, than they throw Sugar-Plumbs, &c. out of the Windows among the People, who are always thronged together on ſuch Occaſions.

With Reſpect to the Monuments of Antiquity yet remaining at *Athens*, they are found preferable to thoſe of any other Place in the World; and ſhall be duly deſcribed and conſidered, beginning with the *Acropolis*, or Caſtle, being ſituated in the Midſt, and moſt eminent Part of *Athens*.

The *Acropolis* or Caſtle, is built upon a long Rock, with Precipices on every Side, except the North-weſt End, which riſes by a ſteep Aſcent to the Entrance, and is better fortified than the reſt, by high and thick Walls. The whole Rock, which is oval, being about twelve Hundred ordinary Paces in Circumference, and ſurrounded with Walls of great Antiquity, eſpecially at the Foundations, making an Area twice as long as broad. About two Hundred Paces lower, towards the Bottom of the Hill are diſtinctly ſeen the Foundations of other Walls, encompaſſing the firſt, almoſt round, which are ſaid to be thoſe built by *Theſeus*, who firſt enlarged the City. One Gate ſtandeth on the South Side, and two others, conſiſting of vaſt Stones, on the North and North-eaſt Sides, but the Walls are almoſt levelled with the Ground. It may be eaſily demonſtrated, both by the Monuments of Antiquity yet remaining, and from Hiſtory, that *Athens* had another Wall including this ſecond Wall, and encompaſſing the whole City, ſpread far and wide about it; to which were joined two other long Walls, one reaching to *Pyræa*, the other to *Phalarea*. The *Haga* hath for its Garriſon about an Hundred *Turks* of the Country, who reſide there with their Families, and are always upon their Guard, to oppoſe Pirates, who often land there, and do Miſchief. Wherefore all Night a Party of this Guard by Turns, go the Rounds, making a great Noiſe, as well to ſignify their Watchfulneſs, as to inform their

Enemies, if any come, they are ready to receive them: Theſe Soldiers are called *Neferides*, or *Iſarlides* in *Turkiſh*, and *Caſtriani* in *Greek*.

Going up to the Caſtle from the Town by Degrees, and winding about to the Entrance, which is at the North-weſt End of the Rock, within the firſt Gate in the Walls are two Figures in *Baſſo Relievo*, that join Hands, which ſeems to be a Man and his Wife, giving each other their laſt Farewel, as is ſometimes ſeen in ancient Monuments, with this Word in *Latin*, *Vale*; and in *Greek*, ΧΑΙΡΕ, or *Adieu*. Mounting a little further through a narrow Court, with a Covert on the Side of it for the Guards, is the ſecond Gate, over which is a Sofit of Marble, with an Inſcription of one *Flavius Marcellinus*, indicating, that he rebuilt the Gates of the Town at his own Charges: Perhaps meaning only the Gates of the *Acropolis*; for that, as *Thucydides* obſerves, was called the City, even after the reſt was rebuilt.

ΦΛ · ΣΕΠΤΙΜΙΟΣ ΜΑΡΚ · · · ΗΝΟΣ ΦΛΑΜ ΚΑΙ ΑΠΟ ΑΓΩΝΟΘΕΤΩΝ ΕΚ ΤΩΝ ΙΔΙΩΝ ΤΟΤΣ ΠΤΛΩΝΑΣ ΤΗ ΠΟΛΕΙ.

Paſt the ſecond Gate, are ſome ancient Foundations. Thence through another ſmall Court the Way leads to a third Gate; over which is a *Baſſo-relievo* of an Eagle, the Enſign of the *Roman* Sovereignty; the Goodneſs of whoſe Sculpture ſhews it to be ancient. Paſſing this Gate, you are within the *Acropolis*, where the firſt Thing to be obſerved is a little Temple on the right Hand; namely, that dedicated to Victory, without Wings, built of white Marble, with one End near the Wall, where, 'tis ſaid, *Ægeus* caſt himſelf down at the Sight of the black Sails his Son *Theſeus* forgot to change, when he returned victorious from the Combat with the Minotaur in *Crete*: therefore ſtiled *without Wings*, becauſe the Fame thereof arrived not at *Athens* before *Theſeus*, that brought it: Otherwiſe Victory was always repreſented with Wings. This Temple is fifteen Feet long, and about eight or nine broad; of white Marble, with Pillars of the *Doric* Order. The Entablature has a *Baſſo-relievo* on it, of ſmall Figures well cut; and now ſerves for a Powder Magazine.

The TEMPLE *of POLA, in* Iſtria.

THIS Temple, repreſented in PLATE I. may be reckoned, in Point of Beauty, among the moſt valuable Remains of Antiquity: The Inſcription of its Freeze informs us, that it was dedicated to *Rome* and *Auguſtus*; and from the Titles of *Divine* and *Father of his Country*, which are there given to that Prince, that it was conſecrated to him about the End of his Reign. It was indeed about this Period, that he received theſe Titles from the Senate. Their Adulation was carried ſo far, as to ſtile him a *God*. *Alii imperatores poſt Mortem inter Deos relati ſunt; Auguſtus autem vivus Meruit.*

It is natural to think, from the Magnificence of this Temple, that it was in Gratitude for ſome important Benefit, that the City of *Pola* erected it to this Emperor. The Inſcription doth not explain the Nature of this Benefit; but we may form ſome Conjecture concerning it, from the Situation of this Edifice. It was uſual with the Ancients to build the Temples of their Divinities in different Places, according to the Favours they are ſaid to have received from them. They placed thoſe of *Jupiter*, *Juno*, and *Minerva*, whom they conſidered as their Tutelar Deities in the moſt conſpicuous Parts of the City, in order that they might be ſeen from all Parts.

Apollo and *Bacchus*, who preſided over the polite Arts, had theirs near the Theatre; that of *Mars* was ſituate in a Field without the City, and that of *Venus* near the Gates: There is therefore the greateſt Reaſon to believe, that the Inhabitants of *Pola*, by building a Temple to *Auguſtus* in their public Place, which was conſecrated to *Mercury*, *Iſis*, and *Serapis*, who preſided over *Buſineſs* and *Induſtry*, intended to aſcribe the ſame Honour to him as to thoſe Divinities, becauſe he had granted them ſome extraordinary Privileges with Regard to Trade. However it be, this Temple creates Admiration, as well for its elegant Diſpoſition, as for the Proportions of all its Parts and Decorations: It is of the *Corinthian Order*, and of that Sort called by *Vitruvius*, *Proſtyles*, that is to ſay, it has only Columns in its Front. Its Aſpect is rendered majeſtic, by being raiſed upon ſeveral Steps, and the different Sorts of Marble of which it is built, produces even now, an agreeable Effect; that of the Columns in particular is exceeding fine, being red, ſpotted with white: Theſe Columns are plain, but their Capitals are adorned with Oak and Olive Leaves. This Peculiarity of the two Sorts of Leaves in the ſame Capital is very remarkable; perhaps the Architect did not introduce them without Deſign. It is well known that the *Romans* decreed the Crown of Olives to *Auguſtus* for having reſtored Peace to the Univerſe, and that of Oak, for having preſerved the Citizens of the Common-Wealth. The Entablature is exceeding rich, and its Profiles are extremely elegant. Nothing can be better deſign'd, or more judiciouſly executed, than the Ornament of the Freeze in Flank; on the Front of this Temple there is a Medallion in the Tympan of the Pediment of an oval Form, but its Sculpture is ſo decayed, that the Subject repreſented thereon not be well made out.

A Deſcription of the THEATRE *at ATHENS.*

THIS famous Theatre (ſeen in PLATE II. called the *Theatre of Bacchus)* is illuſtrated by the Repreſentations of the ſublime Tragedies of *Sophocles*, *Euripides*, *Eſchylus*, and ſeveral other Poets, who were honoured with their Effigies being placed there, as alſo *Menander*, the Comic Poet. This Theatre was begun by *Philo*, a celebrated Architect, who wrote of the Proportions of Temples, and of the Arſenal of *Pireus*, at *Athens*; and finiſhed by *Ariobarſanes*; and ſince repaired by *Adrian*. It bears the Mark of the firſt Riſe of Theatres, and conveys an Idea of the principal Embelliſhment with which this kind of Building was afterwards adorned. A great Part of the Steps reſt upon the Citadel of *Athens*, having no Cell underneath to ſupport them. The Theatre of *Sparta* is diſpoſed in the ſame Manner; and one of them is in the ancient Kingdom of *Argos*, which approaches ſtill nearer to the Original, having only Marble Stairs hollow'd out of the Mountain, which naturally form the Steps of a Theatre. The *Greeks* greatly improved this Diſpoſition, but the *Romans* ſurpaſſed them in Point of Magnificence in the Conſtruction of theſe Buildings. They erected them apart, and ornamented them likewiſe with Galleries, formed with Colonades over the Steps; from whence the Women beheld the dramatic Performances, and where they were ſheltered from the Weather; a Cuſtom not in uſe among the *Greeks*, if we may judge by the Theatres of *Athens* and *Sparta*. Theſe two laſt, however, had the three eſſential Requiſites, which

conſtitute this Species of Building, and which included all the reſt, *viz.* the Place where the Actors performed, which they called, in general, the Stage.

The Place ſet apart for the Audience, they called, more particularly, the Theatre, and the Orcheſtra was ſet apart for the Muſicians.

The Theatre of *Athens* here repreſented, is in Breadth, taking it in its greateſt Diameter, two Hundred and ſixty-three Feet, five Inches, and ſeven Parts. The Place of Performance, or the great Diameter of the Orcheſtra, is one Hundred and ten Feet, eleven Inches, and two Parts; the reſt is for the Steps: the Walls of this Theatre are eight Feet, nine Inches and ſeven Parts thick; and the whole Fabric is of white Marble. Above the Seats of the Spectators are found four Inſcriptions *(a)* upon little Pillars: One of *Artemidorus*, Son of *Apollophanes*, of *Achaia*, who perhaps might have Place among the dramatic Poets, for *Apollophanes* was a Comedian of *Athens*; his Plays are numbered by *Suidas*: One *Artemidorus* is alſo mentioned by him, whom he calls, Ιευδεαριστοφανης; which was probably becauſe he put out ſome Comedies, either in the Name of *Ariſtophanes*, or in Imitation of him. The ſecond was of one *Philætus*, Freeman and Receiver of the Tax of the twentieth, who made that Monument to his Friend *Quintus Calpurnius Eutyches*. The third was a Pillar of *Nicon*, of the *Halians*, a little Town of *Attica*, by the Sea Side: Whether it was of that *Nicon*, who was the great Victor in the *Athletic* Games, of whom *Suidas* ſpeaks, is not certain. The fourth was of one *Cleo* or *Cleon*, the Son of *Andronicus* of *Phenos*, a Town in *Acadia*; one of this Name was famous in *Thucydides*, for being Maſter of a Tongue that could perſuade the People to whatſoever he deſired: He was their General alſo in ſeveral Expeditions, and was ſlain in *Thrace*, flying with his Army from before *Amphipolus*, which he had beſieged; where *Braſſidas* was Captain of the *Lacedemonians*, who, though he gained a great Victory, yet ſurvived it not long, but died of thoſe Wounds he received from the *Athenians*, during the Purſuit.

There are ſtill remaining above the Steps two Niches cut in the Rock, one on the right Hand, the other on the left. In the firſt was contained a Tripos, on which were repreſented *Apollo* and *Diana*, piercing with Darts the Children of *Niobe*. This Theatre ſerved the *Athenians*, not only for the Repreſentation of their dramatic Performances, but they often met there likewiſe to carry on Buſineſs. *Diodorus Siculus* relates, that on the News of an Irruption of *Philip* of *Macedon*, the People of *Athens* came hither in a Body, without waiting, as was uſual, for an Order from the Magiſtrate.

The Outſide now remains to be conſidered in this Point of View as it is drawn, which gives a Proſpect of it, ſhewing Part of the Front; the Porch which was before it is demoliſhed; there are only ſome detached Remains left. The Temple, which is above it, is that of *Minerva*. The farther Arches, which are ſeen on the Right, and which are covered with a great even Wall, are the Remains of the Porch of *Eumenes*. This Portico was made uſe of by the Performers, for a Repetition of their ſeveral Parts in the dramatic Pieces; and was at the ſame Time one of the principal Walks of *Athens*. This was not only the Place of Recreation, but the Reſort alſo of the Philoſophers. The Followers of *Ariſtotle* were called *Peripateticks*, becauſe they held their Conferences as they walked under this Porch. This Place was likewiſe the Rendezvous of the Diſciples of *Zeno*, who were called *Stoics*, from the *Greek* Word *Stoa*, which ſignifies *a Porch*.

Their great Columns which appear in the Diſtance on the right Hand, are the Ruins of *Adrian*'s *Pantheon*. There are likewiſe two others to be ſeen divided from them, between which there is but little Space. They are built upon the Rock of the Citadel a little above a ſmall ancient Edifice very curious.

(a) 1.
ΑΡΤΕΜΕΔΩΡΟΣ
ΑΠΟΛΛΟΦΑΝΟΥ
ΑΧΑΡΝΕΥΣ.
2.
Q. CALPVRNIO EVTYCHO
PHILETVS P. BL. XX. LIB. VICVS FECIT
Κ. ΚΑΛΠΥΡΝΙΟ ΦΙΛΗΤΟ
ΕΙΚΟΣΤΗΣ ΕΛΕΥΘΕΡΕΥΣ ΙΚΟΝΟΜΟΣ
ΕΠΟΙΗΣΕΝ ΓΝΗΠΟ ΣΤΑΤΙΟΥΗΙ
3.
ΝΙΚΩΝ
ΛΥΣΙΟΥ
ΑΛΙΕΥΣ
4.
ΚΛΕΩ
ΑΝΔΡΟΝΙΚΟΥ
ΦΕΝΕΑΤΙΣ.

Deſcription

Deſcription of the TEMPLE *of THESEUS.*

PLUTARCH ſays, the *Athenians* erected this Temple, repreſented in PLATE II. to *Theſeus*, in his Life-time, on his Return from *Crete*, Victor over the Minotaur. *Theſeus* ordered that the Revenue deſtined to ſupport this Temple, and Expences of the Sacrifices, which ſhould be made there, ſhould be deducted from the Tribute paid to King *Minos*, from the Payment of which he had exempted them by his Valour. He committed the Care of the Ceremonies, which were to be performed there, to the *Phytalides*, who went to receive him near the River *Cephiſſus*, on his firſt Arrival at *Athens*.

The favourable Approbation which the *Athenians* beſtowed on *Cimon*, Son of *Miltiades*, for bringing to *Athens*, (as was ſaid) the Bones of *Theſeus*, induced him to diſplay his Magnificence there. He cauſed that ſuperb Temple to be erected to *Theſeus*, which ſubſiſts to this Day, repreſented in PLATE III.

The Plan of this Temple, which was built ten Years after the Battle of *Salamine*, is a Parallelogram, as are almoſt all the *Greek* Temples, of the *Dorick* Order, adorn'd with a Portico which encircles them: It has ſixteen Columns in Front, and thirteen in Flank: Its Architecture reſembles that of *Minerva*; and this laſt ſeems copied from that of *Theſeus*, built ſome Years before. The Cielings of the Porch are diſpoſed in an extraordinary Manner; there are great Beams of Marble, about the Height of the Cornice, which anſwers to each Triglyph, and which give us an Idea of the firſt Diſpoſition of the Pieces of Wood which form'd thoſe Ornaments in the firſt Origin of Architecture. This Conſtruction is a Proof of the Antiquity of this Temple; inaſmuch as we ſee repreſented in Marble, thoſe Pieces which were at firſt executed only in Wood. This Building is adorned with beautiful Sculptures: On the Front, oppoſite to that repreſented in the View of this Edifice, are ſeen divers Exploits of *Theſeus*, cut in the Freeze between each Triglyph; it may be diſtinguiſhed by a Tree, which that Hero graſps in order to bend it; the Battle he had with *Sinis*, that notorious Robber, who dwelt in the Iſthmus of *Corinth*, and who uſed to bend two Pine-trees to the Ground, and faſten to their Branches the Limbs of a Man; after which, theſe Trees being left to their natural Spring, ſeparated them as they roſe, from the Body of the unhappy Wretch, who expired in the moſt violent Agonies; and 'tis well known *Theſeus* made him undergo the ſame Torments he had inflicted on many others. In the Baſſo-relievo may be diſtinctly obſerved, one Man taking another by his Middle, and endeavouring to throw him; doubtleſs intended to repreſent by this Action, *Theſeus* throwing *Sciron* from a Rock. The Combat of *Theſeus* with the wild Sow of *Cromnyon*, which had devoured ſeveral Perſons, and which that Hero killed, is here well expreſſed. Another Baſſo-relievo, wherein a Man preſents his Hand to a Woman, deſigned perhaps to ſhew the Rape of *Ariana*, or *Helen*, by *Theſeus*. Several Baſſo-relievo's are found in the *Metopes*, wherein the Actions are leſs diſtinguiſhable. The two, mentioned by *Pauſanias*, ſtill to be ſeen on the Front Freezes on the Body of the Temple: One repreſents, ſays that Author, the Battle of the *Athenians* with the *Amazons*; the other, the Diſpute of the Centaurs and the *Lapithes*. *Theſeus* in this, kills a Centaur with his own Hand, while the others engage with equal Force: This laſt Baſſo-relievo is exceeding fine, and well anſwers the Deſcription. The firſt ſeems to repreſent the Inſtant, when the *Athenians* declining the Combat, granted Peace to the *Amazons*; for here the Women are ſeen ſitting, and not at all in the Action of fighting.

The Inſide of the Temple of *Theſeus* is not ornamented like the Outſide, but here is found a valuable Monument, which is a hollow Cylinder, upon which is the following Inſcription.

ΑΓΑΘΗ
ΤΥΧΗΙ
ΕΠΙ ΤΟΥ ΜΕΤΑ ΤΕΙ .... ΙΟΝ ΠΟΝΤΙ
ΚΟΝ ΑΡΧΟΝΤΑ ΕΝΙΑΥΤΟΥ Η̄ ΠΡΥ
ΤΑΝΕΙΑΣ ΟΙ ΠΡΥΤΑΝΕΙΣ ΤΗΣ ΠΑΝ
ΛΕΙΟΙΔΟΣ ΦΥΛΗΣ ΕΙΜΗΣΑΝΤΕΣ ΑΥ
ΤΟΥΣ ΚΑΙ ΤΟΥΣ ΑΙΣΕΙΤΟΥΣ ΑΝΕΓΡΑΨΑΝ
ΕΠΩΝΥΜΟΣ ΘΕΟΠΟΜΠΟΣ ΘΑΛΑΜΟΥΠΑΙΑ

ΠΑΙΑΝΙΕΣ	ΣΤΕΙΡΙΕΙΣ
ΦΛ. ΑΡΙΑΝΟΣ	ΓΕΛΛ. ΤΕΙΜΟΘΕΟΙ
&c.	*&c.*

By this Inſcription it appears, that the *Prytanes* of the Tribe of *Pandion*, with a View of doing Honour to themſelves, and thoſe brought up by the Republic in *Prytanea*, have inſcribed *Ponticus* Archon, the eighth Year of his Dignity of *Prytane*. The Veneration of the *Athenians*, for *Theſeus* went ſo far, that they made his Temple an inviolable Aſylum, to which the Slaves who were ill uſed fled for Refuge. It is now a *Greek* Church, dedicated to St. *George*, who is very much revered at *Athens*.

HADRIAN's AQUEDUCT.

SOUTH of the Mountain is a Piece of an Entablature of Marble, (ſee PLATE III.) ſuſtained by two *Ionick* Columns; and ſhews that it was begun by *Adrian*, in the *New Athens*, and finiſhed by his Son *Antoninus Pius*.

This was the Frontiſpiece of the Repoſitory, or Receiver of the Water: For behind it is a Place large, and almoſt ſquare, filled up with Rubbiſh, and ſeems to have been a Ciſtern cut out of a Rock. This Mountain is a Rock very ſteep, craggy, and difficult to be aſcended, but being got up, is the moſt eminent, and perſpicuous Place of the whole Plain of *Athens*; and from whence may be obſerved every beautiful Object round it; that on the South Side of the Caſtle excepted. It ſeems a more proper Seat of the Muſes than the other Hill, where *Muſæus* choſe to inhabit. Here, either a *Democritus* might laugh at the Pomps and Vanities of the World, whoſe Glories ſo ſoon vaniſh, or *Heraclitus* weep over the manifold Misfortunes of it, in Stories of the various Changes and Events of Fate. This would have been a Place to inſpire a Poet, as the brave Actions performed within his View, have already exerciſed the Pen of great Hiſtorians. Here, like *Virgil* he might have ſat, and interwoven beautiful Deſcriptions of the Rivers, Mountains, Woods of Olives, and Groves of Lemons and Oranges, with the celebrated Harbours on the Shore, and Iſlands, ſometimes Kingdoms, in the *Saronick* Sea, all lying ſpread before him, as on a Map.

Adrian's Pillars are ſeen from this high Rock, South-weſt and Eaſt of them; but South-ſouth weſt, from hence, over the River *Iliſſus* is ſeen the *Stadium*, looking like a ſmall Hill. The Way to it from the Town is by an ancient Bridge of three Arches, built acroſs the *Iliſſus*, of large hewn Stone, laid firm together without Mortar, and about Forty-two Feet eight Inches long. On this Bridge was formerly a great Monaſtery. The *Stadium* was the Place where anciently they ran Races, fought wild Beaſts, and celebrated thoſe Games of *Attica*, called *Panathenia*. It is ſaid to be here that they chaſed the Thouſand wild Beaſts which *Adrian* every Year gave to the People for their Divertiſement. Its Figure and Bigneſs continue, although the Steps be all taken away. It is a long Place, with two parallel Sides, cloſed up circularly at the Eaſt End, and open towards the other End, and is Six Hundred and thirty Feet long; hence the Meaſure called *Stadium*.

When *Pauſanias* comes to ſpeak of this Place, he tells his Readers, that they would hardly believe what he was about to ſay, it being a Wonder to all thoſe that did ſee it in ancient Times, and of that Bigneſs that it ſeemed a Mountain of white Marble upon the Banks of the River *Iliſſus*. It was *Herodes Atticus*, one of the richeſt Citizens *Athens* ever had, that built it; to do which, he conſumed much of the Marble of Mount *Pentelicus*; which now being all carried away, or buried in the Ruins of the Place, it looks only like a great and high Bulwark, caſt up in that Form. At the End, towards *Iliſſus*, there appears ſome Stone Work; the Reſt is but a Stadium of Earth above Ground. This was the ſame *Herodes Atticus* that built alſo the Stadium at *Delphos*, and many other magnificent Structures in *Greece*.

The TEMPLE *of MINERVA.*

THE Temple of *Minerva*, the chief Goddeſs of the *Athenians*, (repreſented in PLATE IV.) is not only the chief Ornament of the Citadel, but for Matter and Art, the moſt beautiful Piece of Antiquity remaining in the World.

This Temple (called by *Pauſanias*, *Parthenion*, becauſe the Goddeſs *Minerva*, to whom it was dedicated, profeſſed Virginity) is ſituated about the Middle of the Citadel, and conſiſts of admirable white Marble. The Plan of it is above twice as long as it is broad, being two Hundred and twenty-eight Feet, ten Inches, and ſix Parts in Length, and one Hundred and one Feet, eight Inches, and two Thirds of a Part wide; it riſes with an Aſcent every Way of five Steps, which ſerve as a Baſis to the Portico, that is ſupported by fluted Columns of the *Dorick* Order, without any Baſis. Theſe Pillars are forty-ſix in Number, being eight to the Front, and as many behind, and ſeventeen on each Side. They are thirty-three Feet, eight Inches, three Parts and two Thirds high, and ſix Feet, eight Parts and a half Diameter. The Diſtance between Pillar and Pillar is eight Feet, ten Parts, and two Thirds. Theſe Pillars ſupport an Entablature round the Temple, charged with hiſtorical Figures of admirable Workmanſhip. The Figures of the Pediment, which the Ancients called the Eagle, appear, though from that Height, to be as big as Life; being in Alto-relievo, and well executed.

The

The Figure in the Middle having its right Arm broken, which probably held the Thunder between his Legs, without Doubt, was placed the Eagle; for the Beard and Majeſty expreſſed in his Countenance, ſufficiently ſhew it to have been made for *Jupiter*. He ſtands naked, for ſo he was uſually repreſented, eſpecially by the *Greeks*. At his right Hand is another Figure, covered half Way down the Leg, coming towards *Jupiter*, which perhaps was a Victory, leading the Horſes of *Minerva*'s triumphal Chariot, which follows it: The Horſes are finiſhed with ſuch amazing Art, that the Vigour, Spirit and Fire, natural to thoſe generous Animals, ſeems here to receive Addition, as if inſpired by the Goddeſs they draw. *Minerva* is in the Chariot, rather as the Goddeſs of Learning than War, without Helmet, Buckler, or a *Meduſa*'s Head on her Breaſt, as *Pauſanias* deſcribes her Image within the Temple. Behind her is another Figure of a Woman ſitting. The next two Figures ſitting in the Corner, are the Emperor *Hadrian*, and his Empreſs *Sabina*, as appears by the many Medals and Statues to be ſeen of them. On the left Hand of *Jupiter* are five or ſix Figures, probably an Aſſembly of the Gods; where *Jupiter* introduces *Minerva*, and acknowledges her his Daughter. The Pediment at the other End of the Temple was adorned with Figures, expreſſing *Minerva*'s Conteſt with *Neptune*, about who ſhould name the City of *Athens*, of which remains only Part of a Sea-Horſe. The Freeze is charged with a Baſſo-relievo at ſeveral Diſtances, divided into Squares four Feet eight Inches, repreſenting the Battle of the *Athenians* with the Centaurs.

This was done by the Munificence of *Attalus*, King of *Myſia*, the ſame that was by the Oracle told, he ſhould be King of leſſer *Aſia*, or *Taurica*; and whom the *Athenians* honoured by calling one of the Tribes after his Name, of whoſe Riches and Magnificence *Suidas* telleth great Things. But it was *Pericles* that firſt built this Temple, according to *Plutarch* in his *Cato*, and employed *Ictinus* and *Callicrates* for his Architects; which perhaps was meant only of the *Cella*, or Body of the Temple; to which *Attalus* added this magnificent Portico. The Emperor *Adrian* moſt probably repaired and adorned it with thoſe Figures on each Pediment. For the Whiteneſs of the Marble, and his own Statute joined with them, apparently ſhew them to be of that Time, and done by that Emperor's Command. Within the Portico on high, and on the Outſide of the *Cella* of the Temple is another Border of Baſſo-relievo round it, at leaſt on the North and South Sides; which, without Doubt, is as ancient as the Temple, and of admirable Work, but not ſo high a Relievo as the other. Thereon are repreſented Sacrifices, Proceſſions, and other Ceremonies of the heathen Worſhip.

On a Pillar here are two Inſcriptions; one in Honour of *Lucius Egnatius*, Victor *Lollianus*, who had been public Orator at *Athens:* The other is of a Proconſul of *Greece*, called *Rufus Feſtus*; whom the *Athenians* had honoured with the Title of *Areopagite*.

ΤΗΙ ΤΥΧΗΙ
ΗΕΞ ΑΡΕΙΟΠΑΓΟΥ ΒΟΥΛΗ
Α ΕΓΝΑΤ. ΟΥΙΚΤΟΡΑ ΛΟΛΛΙΑΝΟΝ
ΑΝΤΙ ΤΗΣ ΠΡΟΣ ΕΑΥΤΟΥΣ ΕΥΝΟΙΑΣ
ΤΗΣ ΤΕ ΚΕΔΕΜΟΝΙΑΣ ΤΩΝ ΑΘΗΝΩΝ
ΤΟΝ ΡΗΤΟΡΑ

ΑΓΑΘΗΙ
ΤΟΝ ΛΑΜΠΡΟΤΑΤΟΝ ΑΝΘΥΠΑΤΟΝ
ΤΗΣ ΕΛΛΑΔΟΣ ΡΟΥΦΙΟΝ ΦΗΣΤΟΝ
ΚΑΙ ΑΡΕΟΠΑΓΕΙΤΗΝ ΗΕΣ ΑΡΕΟΥ
ΠΑΓΟΥ ΒΞΥΛΗ ΚΑΙ Η ΒΟΥΛΗ ΤΩΝ
ΤΡΙΑΚΟΣΙΩΝ ΚΑΙ Ο ΔΗΜΟΣ Ο ΑΘΗ
ΝΑΙΩΝ ΕΥΝΟΙΑΣ ΕΝΕΚΑ ΚΑΙ ΕΥΕΡ
ΓΕΣΙΑΣ ΤΗΣ ΠΕΡΙ ΤΗΝ ΠΟΛΙΝ ΑΝΕ
ΣΤΗΣΕΝ ΠΡΟΝΟΙΑ ΦΛΑΒΙΟΥ ΠΟΜ.
ΛΑΔΟΥΧΟΥ ΤΟΥ ΔΙΑ ΣΗΜΝΟΤΑΤΟΥ ΚΑΙ
ΑΠΟΚΟΜΙΤΩΝ

This *Rufus Feſtus*, by another Inſcription found at *Rome*, appears to have been a *Roman* of Quality, born at *Vulſinium*, a little Town in the Way between *Piſa* and *Rome*, now called *Bolſina*; where his Epitaph in Verſe, and probably of his own writing, remains, becauſe he was a Poet: Some of whoſe Works are yet extant, under the Name of *Feſtus Uvienus*: There is alſo a great Veſſel of white Marble and curious Work.

When the Chriſtians conſecrated this Temple to the Servcie of the true God, they let in Light at the Eaſt End, and made a Semicirlce for the Holy Place, according to their Rites. This was ſeparated from the reſt by Jaſpar Pillars, two of which on each Side remain.

Within this Chancel was a Canopy, ſuſtained by four Porphyry Pillars, with beautiful white Marble Capitals, of the *Corinthian* Order. Beyond the Canopy are two or three Steps, one above anther, in a Semicircle; where the Biſhops and Preſbyters uſed to ſet in Time of Communion, upon

 certain

certain ſolemn Days. The Biſhop ſat in a marble Chair, above the reſt, over the Steps againſt the Window: Towards the Bottom of this Window, are thoſe Stones (of a tranſparent Marble) which *Pliny*, in the thirtieth Book of his *Natural Hiſtory*, calleth *Phengites*; and ſaith, that this Marble was found in *Cappadocia*, in *Nero*'s Time, who built a Temple of it to *Fortune*, which was light when the Doors were ſhut; by Reaſon of its natural Tranſparency, an obſcure Light paſſeth through it, and, ſeveral Holes being made deep in it, cauſes the Light to look of a reddiſh or yellowiſh Colour. On both Sides and towards the Door, is a Kind of Gallery, made with two Ranks of Pillars, twenty-two below, and twenty-three above. The odd Pillar is over the Arch of the Entrance, which was left for the Paſſage. It being ſince turned into a Moſque, the Niche of the *Turks* Devotion is made in the Corner on the right Hand Side of the Altar, by which is their Place of Prayer: And on the other Side a Pulpit to read their Law in; as is uſual in all Moſques. On one Side of the Choir are four Preſſes, made in the Wall, and ſhut up with Doors of Marble. Two Orange Trees of Marble ſtood here, which being taken from thence to be carried to *Conſtantinople*, the Veſſel miſcarried with them. The Roof over the Altar and Choir, added to the Temple by the *Greeks*, had the Picture of the Holy Virgin on it of *Moſaic* Work. This Temple was covered outwardly with great Planks of Stone.

The LANTHORN *of* DEMOSTHENES.

NEAR the South-weſt End of the Caſtle, going out of the Town to *Hadrian*'s Pillars, is the little Convent of Capuchin Miſſionaries, near which is a curious Piece of Antiquity, called *To Phanari tou Demoſthenes*, or *The Lanthorn of Demoſthenes* (ſee PLATE IV.) Tradition ſays, it was the Place where he ſhut himſelf up to follow the Studies of Eloquence with greater Privacy; nay, the more to engage himſelf not to appear in Public, he is reported to have cut off half his Beard. Which Reports being without Certainty, take the Deſcription.

It is a ſmall round Edifice of white Marble, only Part of the Pedeſtal which is Stone, and in Form much like a Lanthorn; its Entablature and Roof is ſuſtained by ſix *Corinthian* Columns fluted.

The Space between each Pillar is filled up with Pannels of Marble of one Stone each, reſembling the Horns of a Lanthorn; therefore no Wonder it is called ſo. The upper Part of thoſe Pannels is carved with Trivets: The Pillars ſuſtain a Freeze of one circular Stone, well carved with Figures, which is alſo covered with a Dome of one intire Stone, carved in Scales, and ending in a Stem, formed like the Noſel, or Socket of a Candleſtick, with three Beaks, as it were, to lay the Wicks of a Lamp on, with a round Hole hewn deep in it, to hold Oil, or ſome combuſtible Matter to give Light. The Figures on the Freeze are ſome fighting, others dancing; ſome doing one thing, and ſome another. One Figure is always cloathed in a Lion's Skin, which makes it appear to be the Hiſtory and Labours of *Hercules*. There are fourteen Groupes: That moſt remarkable is a Man with a Lion's Skin, ſetting Fire to a large Pile of Wood, on which is another Figure, a Man ſitting with his Hands tied behind him, and a Serpent that twiſteth himſelf about him. The Pile ſeems made upon a high Rock. On the upper Faſchia of the Architrave is an Inſcription, on the Front of the Grotto, the South Side of the Caſtle, and importeth that

ΛΥΣΙΚΡΑΤΗΣ ΛΥΣΙΘΕΙΔΗΜΟΥ ΚΙΚΥΝΝΕΥΣ ΕΧΟΡΗΓΑΙ
ΑΧΑΜΑΝΤΟΣ ΠΑΙΔΩΝ ΕΝΙΚΑ ΘΕΟΝ ΗΥΛΕΙ ΑΥΣΥΑΔΗΣ
ΑΘΗΝΑΙΟΣ ΕΔΙΔΑΣΚΕΝ ΕΥΑΙΝΕΤΟΣ ΗΡΧΕ.

That is, *Lyſicrates*, Son of *Lyſithidemus* of *Cicynna*, was the Giver, or Preſident of the Game; that the Lads of the Tribe of *Achamas* had the Victory; that *Theon* was Muſician; and that *Lyſiades* of *Athens* taught, when *Euænetus* was Archon.

This Monument is certainly very ancient; for *Euænetus* was Archon in the ſecond Year of the Hundred and eleventh Olympiad; the four Hundred and eighteenth Year of *Rome*'s Foundation, and three Hundred thirty-five Years before *Chriſt*'s Incarnation: that is, two Thouſand and ninety Years ſince. It may be queſtioned whether this was a Monument erected in Honour to thoſe who were Victors in the Public Games, or ſome Part of a *Gymnaſium*; or it might be a Temple, dedicated by the Victors in thoſe Games, to what Deities they thought beſt, particularly to *Hercules*, becauſe on the Freeze are ſome of his heroic Actions well repreſented. The Kindneſs he had for *Theſeus*, King of the *Athenians*, and the Actions he atchieved on that Subject, might well deſerve ſuch Honour from them.

It is ſituate near that Way, which *Pauſanias* ſays, was called *Tripodas*, from the many Braſs Trivets placed in the Temples along it. Trivets are carved upon this, and probably in former Times had one placed in it; but whether it be that Temple he mentioned there, dedicated to *Hercules*, cannot now be determined, though the Baſſo-relievo on the Freeze and Athletic Inſcription, ſeem ſtrongly to argue for it. By this a Way likewiſe might lead to that Region, they called *The Gardens*, being towards *Lycæum* and the River from the *Acropolis*. *Demoſthenes* flouriſhed at the ſame Time, as appears by the Inſcription upon it. He died not till the third Year of the Hundred and fourteenth Olympiad, as *Diogenes Laertius* obſerveth, ſeventeen Years after the Building of this Monument; ſo that perhaps he built it; and thence ariſes the Tradition and Reaſon of its being called *Demoſthenes*'s *Lanthorn*.

Among the Monuments of Antiquity found at *Athens*, the many valuable Inſcriptions there met with, are not the leaſt conſiderable, of which the following, being that of the thirteen *Athenian* Tribes, is ſelected as the moſt curious.

- - - ΟΥ ΠΑΛΛΗΝΕΩΣ ΑΝΕΓΡΑΦΕΝ
- - - - ΠΑΥΤΩ ΕΦΗ ⁶⁄₋ ΥΣΑΝΤΑΣ
- - - - - - ΣΟΣ ΠΑΛΛΗΝΕΥΣ.

ε ΡΕΧΘΕΙΔΟΣ

. . ΜΟΣΚΑΙ Ο ΕΛΕΥΣΙΝΙΟΣ ΚΗΦ
ΝΙΟΣ ΟΚΑΙΠΑΙΔΕΖ ΛΟΥΣΙ ΚΗΦ
ΟΣ)
ΡΟΣ ΕΥΠΟΡΟΥ - - - ΚΠΦ
ΤΗΤΟ ΤΟΣ ΔΗΜΗΤΡΙΟΥ ΛΑΜ
ΟΣ ΔΗΜΗΤΡΙΟΥ ΛΑΜ
ΟΣ ΚΗ ℘
ΧΑΩΝΙΟΣ ΣΟ ϕΟΗ ΚΗ ℘
ΙΛΙΟΣ ΕΡΙΓΟΝΟΥ ΚΗ ℘
ΙΓΕΝΗΣ ΘΑΛΛΟΥ ℘ΗΓ
ΔΗΜΗΤΡΙΟΣ ΟΝΗΣΙΜ ΚΗ ℘
ΗΣ ΤΩΠΥΡΟΥ ΕΚΚΗ

ΑΙΓΕΙΔΟΣ

ΘΟΚΛΗΣ ΑΤΤΙΚΟΥ ΓΑΡ
- - ΝΕΠΙΚΟΥΡΑΝΟΣ ΓΑΡ

ΠΑΝΔΙΟΝΙΔΟΣ

Α ℘ΡΟΔΕΙΤΟΣ Α ℘ΡΟΔΕΙΤ ΣΤΕΙ
ΑΛΟΚΙΟΣ) ΑΓΓΕ
- ΤΑΒΙΟΣ ΕΛΠΙΝΕΙΚΟΥ ΜΥΡΙ
- ΠΙΝΕΙΚΟΣ ΜΥΡΙ
- ΟΥΣΟΝΙΟΣ ΗΡΟΞΕΝ ΣΤΕΙ
- ΔΟΤΟΣ ΗΡΟΞΕΝΟΥ ΣΤΕΙ
- - ΓΕΝΗΣ ΣΠΟΡΟΥ ΚΥΔΑΘ
- ΕΣΟΣ) ΚΥΘ

ΛΕΩΝΤΙΔΟΣ

- - ΕΞΟΙ
- ΟΥ ΕΞΟΙ
- ΣΙΟΥ ΕΞΟΙ
- - - - , - - - - - - - - - - - ΠΑΙΟ
- - - - - - - - - - - - - - - - - ΛΕΥΚ
- - - - - - - - ΕΜΟΚΡΑ ΕΥΠΥ
- - - - - - - - - - ΙΛΗΤΟΥ ΕΞΟΙ

ΠΤ ΟΛΕΜΑΙΔΟΣ

- ΩΝ - - - - - ℘ΛΥ
- ΩΣ ΗΡΑΚΕΩ ℘ΛΥ
- ΟΣ ℘ΙΛΟΣΤΡΑΤ ΒΕΡ
- ΛΩΡΟΣ ΑΡΤΕΜΩ ℘ΛΥ
- ΝΔΟΣ ΡΗΤΟΡΙΧΟΥ ΒΕΥ
- ΑΚΑΜΑΝΤΙΔΟΣ
ΜΑΣΠΡΟΣ ΔΕΚΤΟΥ ΚΕ ℘
- - ΑΤΤΙΚΟΣ ΠΟΡΙ
- ΛΜΟΝΟΣ ΜΟΣΚΟΥ ΠΟΡ
ΥΖΟΔΩΡΟΣ ΜΟΣΧ ΠΟΡ

ΑΔΡΙΑΝΙΔΟΣ

ΕΥΠΟΡΟΣ ΑΠΟΛΛΩΝΙΟΥ ΒΗΣ
ΙΟΣΙΜΟΣ ΑΡΙΣΤΟΝΟΥ ΒΗΣ
ΗΔΙΑΝΟΣ ΦΝΓΑΙ
ΜΕΝΑΝΔΡΟΣ ΗΔΙΑΝΟΥ ℘ΗΓ
ΡΑΛΙΝΟΣ ΩΛΘ
ΑΓΑΘΟΠΟΥΣ ΕΙΣΙΔΩΡ Α ℘Ι
ΝΕΙΚΗΦΟΡΟΣ ΓΛΥΚΩΝΟΣ ΒΗΣ

ΟΙΝΕΙΔΟΣ

ΧΑΡΙΤΩΝ ℘ΙΛΗΤΟΥ ΑΧΑΡ
ΓΑΡΓΗΤΤΙΟΣ ℘ΙΛΗΤΟΥ ΑΧΑΡ
ΛΙΑ ℘ΙΛΩΝΙΔΗΣ ΑΧΑΡ
ΣΡΑΤΩΝ ΘΡΘΑΓΟΡΟΥ ℘ΙΛΑ
ΑΘΗΝΑΙΟΣ ℘ΙΛΟΣΤΡΑΤ ΑΧΑΡ

ΚΕΚΡΟΠΙΔΟΣ

℘ΙΛΗΜΩ
ΙΣΙΔΩΤΟΣ ℘ΙΛΗΜΟΝΟΣ ΤΡΙΝΕ
ΕΥΟΔΙΑΝΟΣ ΤΡΙΝΕ
ΑΘΗΝΑΙΟΣ ΣΤΕ ℘ΑΝΟΥ ΑΙΞΩ
ΞΩΣΙΜΟΣ ΠΟΛΥΚΤΗΤΟΥ ΕΠΕΙΚ
ΜΕΛΙ

ΙΠΠΟΘΩΝΤΙΔΟΣ

ΠΙΣΤΟΚΡΑΤΗΣ ΠΙΣΤΙΚΟΥ ΠΕΙΡ
ΔΙΟΝΥΣΙΟΣ ΓΕΝΕΘΛΙΟΥ ΠΕΙΡ
ΔΙΟΝΥΣΙΟΣ ΙΣΙΔΟΤΟΥ ΕΚΚΟΙ
ΕΡΜΙΑΣ ΙΩΣΙΜΟΥ ΠΕΙΡ
ΦΙΛΟΚΡΗΤΗΣ ΓΕΝΕΘΛΙΟΥ ΠΕΙΡ

ΑΙΑΝΤΙΔΟΣ

ΚΛΕΛΕΝΟΣ ΜΑΡΑ
ΙΟΥΛ-ΑΓΡΙΠΠΑΣ ΜΑΡΑ
ΑΥΡ ·ΛΥΚΟΥΡΓΟΣ ΜΑΡΑ
ΙΟΥΛ ΔΙΟΣΚΟΡΟΣ ΜΑΡΑ
ΚΡΑΤΩΝ ΔΙΟΝΥΣΙΟΥ ϕΑΛΗ
ΑΡΙΣΤΩΝ) ΦΑ ϕΙ

ΑΝΤΙΟΧΙΔΟΣ

ΚΛ· ΡΟΥ ϕΙΝΟΣ ΠΑΛ
ΠΟΜΠΗΙΑΝΟΣ ΕΥΝΟΜΟΥ ΠΑΛ
ΕΡΜΕΙΑΣ ΚΛΕΙ ΩΝΙΜΟΥ ℘ΥΡΝ
ϕΙΑΩΝ) ΙΤΕΑ

ΑΤΤΑΛΙΔΟΣ

ΓΟΡΓΙΑΣ ΗΡΑΚΛΕΙΓΟΥ ΕΥΟΝ
ΜΟΣΧΟΣ ΚΟΡΝΗΛΙΑΝ ΑΓΝ
ΒΑΚΧΥΛΟΣ ΕΥΚΑΡΠΟΥ ΠΑΟΛ

ΕΠΕΝΤΡΑΦΟΙ

ΑΙΜΩΝ ΑφΡΟΔΙΣΙΟΥ
ΣΥΜφΟΡΟΣ
ΣΧΟΛΟΣ ΣΩΣΙΠΑΤΡΟΥ
ΜΑΝΙΟΣ ΗΕΙΕΡΙΩΝ
ΕΡΜΙΑΣ
ΝΕΙΚΗΤΗΣ
ΤΙΚΟΣ ΜΕΤΡΟΔΩΡΟΥ
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ΤΥΧΙΑΝΟΣ ΠΕΡΣΕΥΣ
ΛΟΣΕΡΑΠΙΣ ΙΩΣΙΜ
ΛΡΙΣ ΤΟΚΛΕΙΛΗΣ
ΛΑΙΟΣ ΝΕΡΕΩΕ
ΕΠΙΧΑΡΙΣ ΙΣΙΔΩΡΟΥ
ΞΟΣΙΜΟΣ ΧΡΥΣΙΩΝΟΣ
ΝΕΙΚΗφΟΡΟΣ ΙΩΣΙΜΟΥ
-ΕΛΕΩΣ
ΟΛΥΜΠΟΣ ΑΓΑΘΗΜΕΡΟΥ
ΕΥΤΙΧΟΣ ΟΝΗΣΙΜΟΥ
ΠΑΜφΙΛΟΣ)
ΕΦΗΒΟΣ)

ΑΥΡ ΣΩΤΗΡΙΧΟΣ
ΠΡΑΞΙΤΓΛΗΣ)
ΔΟΜΕΤΙΑΝΟΣ ΜΑΡΚΕΛΛΟΥ
ΑΡΕΣΚΩΝ)
ΜΗΝΟφΙΛΟΣ ΣΩΤΟΥ
ΞΩΣΙΜΟΣ ΑΥΓΑΙΟΥ
ΙΠΠΕΥΣΕΙΣΑ
ΠΑΡΑΜΟΝΟΣ)
ΕΥΤΥΧΟΣ ΑΣΚΛΗΠΙΑΔΟΣ
ΞΩΣΙΜΟΣ ΑΝΤΟΝΕΙΝΟΥ
ΑΤΤΙΧΟΣ ΙΚΕΛΟΥ
ΣΤΡΑΤΟΚΛΗΣ ΠΡΕΜΟΥ
ΑΦΝΟΣ)
ΑΓΑΘΟΠΟΥΣ ΕΥφΗΜΟΥ
ΑΥΡ:ΗΡΑΣ
ΕΥΗΜΕΡΟΣ ΑΠΟΛΕΝΑΡΙΟΥ
ΝΕΙΚΗφΟΡΟΣ ΔΙΟΝΥΣΙΟΥ

ΘΥΡΩΡΟΣ ΚΟΡΝΗΛΙΟΣ ΔΗΜΗΤΡΙΟΣ
ΛΕΝΤΙΑΡΙΟΣ ΜΕΛΙΣΣΟΣ ΛΙΟΦΑΝΤΟΥ

This Stone is not entire, but hath the Names of all the Εponυμοι, thoſe Heroes from whom the *Athenian* Tribes had their Names; and under the Name of each Tribe are ſeveral Names of the Δημοι, or Towns they conſiſted of; with a Liſt of many other Names, under the Title of ΕΓΕΝΓΡΑΦΟΙ, or ΕΝΤΡΑΦΟΙ, which from *Stephanus*, in the Word Ἐνγραφω, refers to thoſe who were enrolled in the *Acropolis*, Ενγεγραμμενοι εν τη Ακροπολει. From which the learned Antiquaries judge it belonged to a Gymnaſium; as will farther appear, if compared with a Fragment, ſhewing what Kind of Title that of the Tribes had, being to this Purpoſe, *viz.*

The Coſmetes, *or Superviſor of the Youth,* Julius Zenon *and his* Anticoſmetes, Ophillius Ariſton *cauſed thoſe underwritten Governors and Youths to be enrolled when* Philotemus, *Son of* Archiſidemos *was Archon.*

Ο ΚΟΣΜΗΤΗΣ ΤΩΝ ΕφΗΒΩΝ ΜΑΡΚΟΣ
ΙΟΥΛΙΩΣ ΙΗΝΩΝ ΜΑΡΑ ΘΩΝΙΟΣ ΚΑΙ Ο
ΑΝΤΙΚΟΣΜΗΤΗΣ ΟΦΙΛΙΟΣ ΑΡΙΣΤΩΝ ΚΟΛΛΥΤΕΥΣ
ΤΟΥΣ ΤΕ ΣΥΝΑΡΧΟΝΤΑΣ ΚΑΙ ΤΟΥΣ ΕφΗΒΕΥΣΑΝΤΑΣ
ΕΠΙ ΑΡΧΟΝΤΟΣ ΦΙΛΟΤΕΙΜΟΥ ΤΟΥ ΑΡΚΕΣΙΔΗΜΟΥ ΕΛΕΟΥ
ΣΙΟΥ ΑΝΕΓΡΑΨΑΝ ΦΠΑΙΔΟ ΤΡΙΒΟΥΝΤΟΣ ΔΙΑΒΙΟΥ ΕΠΙΚΤΗ
ΤΟΥ ΤΟΥ φΙΛΕΡΩΤΟΣ ΣφΗΤΤΙΟΥΕΤΟΣ. Ι. ΓΡΑΜΜΑΤΕΥΟΝΤΟΣ
ΔΙΑ ΒΙΟΥ ΣΤΡΑΤΩΝΟΣ ΤΟΥ ΙΚΘΑΙΡΩΝΟΣ ΑΧΑΡΝΕΩΣ

ΣΩΦΡΟΝΙΣΤΑΙ	ΓΥΜΝΑΣΙΑΡΧΟΙ	ΠΤΟΛΕΜΑΙΔΟΣ	ΕΠΕΝΓΡΑΦΟΙ
ΑΡΙΣΤΟΙΘΙΛΟΕΣ ΥΜΜΑΧΟΥ ΜΑΡ	ΒΟΗΔΡΟΜΙΩΝ ΙΟΥ	ΔΙΩΔΩΡΟΣ ΣΥΜΜΑΧΟΥ	ΙΟΥ ΤΡΟφΙΜΟΣ
Π°.ΑΙ.ΕΠΙΓΟΝΟΣ ΧΟΛΑΡ	ΛΙΟΣ ΕΥφΡΑΝΩΡ ΜΑ	ΔΗΜΗΤΡΙΟΣ ΛΦΡΟΔΕΙΣΟΥ	φΙΛΗΤΟΣ
ΑΡΙΣΤΟΒΟΥΛΟΣ ΑΠΟΜΩΝΙΟΥ ΠΕΙ	ΡΑΟΩΝΙΟΣ ΣΤΡΑΤΗΤΟΣ	ΝΙΚΟΜΑΧΟΣ ΛΘΡΟΔΕΙΣΟΥ	ΣΩΣΙΜΟΣ
ΣΥΜφΕΡΟΝ) ΕΞΟΙΟΥ ό	ΠΥΑΝΟΨΙΩΝΑ ΔΗΜΗ	ΣΩΤΗΡ ΚΑΛΛΙΤΥΧΟΥ	ΜΑΞΙΜΟΣ
ΑΓΑΘΗΜΕΡΟΣ ΠΡΩΤΟΥ ΠΑΛΛΗ	ΤΡΙΟΣ ΜΑΡΚΟΥ ΒΗΣΑΙΕ	ΕΙΡΕΝΑΙΟΣ ΚΑΛΛΙΤΥΧΟΥ	ΧΡΥΣΟΣΙΕΣΙΑΟΤΟΥ
ΕΑΕΙΣΕΙΝΟΣ ΕΗΝΟΔΩΡΟΥ ΔΗΡΕΙ	ΜΑΙΜΑΚΤΗ ΡΙΩΝΑ ΣΥΜ	ΑΣΚΛΗΠΙΑΔΗΣ ΚΑΛΛΙΤΥΧΟΥ	ΝΩΝ) ΤΡΟφΙΜΟΥ
ΥΠΟΣΩφΡΟΝΙΣΤΑΙ	ΑΧΟΣ ΑΡΙΣΤΟΒΟΛΟΣ	ΑΚΑΜΑΝΤΙΔΟΣ	ΑΓΑΘΗΜΕΡΟΣ
ΣΣΡΑΠΙΩΝΙ-Ο φιλιΟΥ ΓΑΡΓΗΤΙ	ΜΑΡΑΘΩΝΙΟΣ	ΣΩΤΑΣ)	ΑΡΤΕΜΙΔΩΡΟΣ ΙΩΣΙΜΟΥ
	ΠΟΣΕΙΔΕΩΝΑ ΑΡΤΕ	ΕΥΤΥΧΙΑΝΥΣ ΣΩΤΟΥ	ΔΙΟΝΥΣΙΟΣ Α φΡΟΔΕΙΣΙΟΥ
	ΜΩΝ ΜΗΝΟΔ ΩΡΟΥ	° ΠΑ·ΕΙΠΙΟΝΟΣ	ΕΩΣΙΜΟΣΟΚΑΙ ΒΑΣΙΛΕΟΔΩ
		° ΠΑΙ·ΑΣΙΑΤΙΚΟΣ	ΚΔ·ΜΑΡΩΝ
		φΙΛΙΣ ΤΟΥ ΕΠΑΓΑΘΟΥ	ΣΤΕφΑΝΟΣ
		ΑΡΙΣΤΟΒΟΥΛΟΣ	ΕΥΚΑΡΠΟΣ
		ΑΔΡΙΑΝΙΔΟΣ	φΛ·ΠΡΕΙΜΟΣ
		ΕΡΜΕΙΑΣ ΕΙΣΙΔΩΡΟΥ	ΑΘΗΝΙΑΙΟΣ ΕΙΣΙΔΟΤΟΥ
		ΛΕΤΥΡΟΣ ΑΝΘΟΥ	ΜΥΡΙΣΜΟΣ ΑΣΚΛΗΠΙΑΔΟΥ
		Α - - - ΑΝΘΟΥ	ΑΘΗΝΑΙΩΝ
			ΑΓΑΘΟΠΟΥΣΚ ΟΡΤΙΟΥ
			ΗΝΟΔΩΡΟΣ ΕΥφΡΟΣΥΝΟ

Then under this in four Columns, are firſt the Names of the ΣΟΦΡΟΝΙΣΤΙΑ, or *Preceptors*; then of the ΓΤΜΝΑΣΙΑΡΧΟΙ, or Governors of the Schools (as they governed each their Month;) then the Men of the Tribes; and laſtly of the ΕΠΕΝΓΡΑΦΟΙ.

ΕΙΚΩΝΑ

ΕΙΚΩΝΑ ΤΗΝ ΔΕΠΟΘΕΙΝΟΣ ΕΝ ΕΦΗΒΟΙΣΙ ΠΑΛΑΙΣΤΡΑ
ΤΕΥΞΑΣ ΚΟΣΜΗΤΟΥ ΘΗΚΑΤΟ ΝΥΜΦΟΔΟΤΟΥ
ΕΠΙ ΤΗΣ ΓΑΙΟΥ ΙΟΥΛΙΟΥ ΚΑΣΙΟΥΣ ΣΤΕΙΡΕΩΣ ΑΡΧΗΣ
.....ΚΟΣΜΗΤΟΥ ΕΦΗΒΩΝ.....
ΩΛΟΣ ΠΟΝΤΙΟΣ ΝΥΜΦΟΔΟΤΟΣ ΑΞΗΝΙΕΥΣ
ΚΑΙ ΥΠΟΚΟΣΜΗΤΑΙ ΩΛΟΣ ΠΟΝΤΙΟΣ ΔΗΜΗΤΡΙΟΣ ΑΞΗ
ΝΙΕΥΣ ΚΑΙ ΧΑΡΙΤΩΝ ΙΑΤΡΟΚΛΕΟΥΣ ΜΕΛΙΤΕΥΣ
ΓΥΜΝΑΣΙΑΡΧΑΙ ΚΑΘΩΣ ΕΓΥΜΝΑΣΙΑΡΧΗΣΑΝ
ΒΟΗΔΡΟΜΙΩΝΑ ΝΥΜΦΟΔΟΤΟΣ ΑΞΗΝΙΕΥΣ
ΠΥΑΝΟΨΙΩΝΑ ΔΗΜΗΤΡΙΟΣ ΝΥΜΦΟΔΟΤΟΥ ΑΞΗΝΙΕΣ
ΜΑΙΜΑΚΤΕΡΙΩΝΑ ΣΥΜΦΕΡΩΝ ΑΞΗΝΙΕΥΣ
ΠΟΣΕΙΔΕΩΝΑ Α. ΑΝΤΙΟΧΟΣ ΜΕΝΑΝΔΡΟΥ ΜΕΛΙΤΕΥΣ
ΠΟΣΕΙΔΕΩΝΑ Β. ΚΑΝΙΚΩΝ ΜΑΡΑΘΩΝΙΟΣ
ΓΑΜΗΛΙΩΝΑ ΕΠΙΚΤΗΤΟΣ ΣΩΣΙΜΟΥ ΛΑΜΠΡΕΥΣ
ΕΛΑΦΗΒΟΛΙΩΝΑ ΔΙΚΙΝΝΙΟΣ ΠΟΛΥΑΙΝΟΣ ΚΟΛΛΥΤΕΥΣ
ΜΟΥΝΙΧΙΩΝΑ ΤΙΤΟΣ ΦΛΑΥΙΑΛΥΠΟΣ ΜΑΡΑΘΩΝΙΟΣ
ΘΑΡΓΕΛΙΩΝΑ ΤΙΤΟΣ ΦΛΑΥΙΑΝ.....ΜΑΡΑΘΩΝΙΟΣ
ΣΚΙΡΟΦΟΡΙΩΝΑ ΑΝΘΟΣ ΚΑΙ ΠΑΓΚΑΡΗΣ ΟΙΑΝΘΟΥ ΛΑΜΠΡΕΥΣ
ΕΚΑΤΟΜΒΑΙΩΝΑ ΩΛΟΣ ΠΟΝΤΙΟΣ ΝΥΜΦΟΔΟΤΟΣ ΑΞΗΝΙΕΥΣ
ΑΓΩΝΙΩΝΑ ΠΤΟΛΕΜΑΙΟΣ ΗΡΩΝ ΣΟΣΘΕΝ
Π.... ΕΙΝΟΣ ΗΡΑΚΛΕΙΔΟΥ ΕΡΙ ΚΑΙ ΕΥΣΤ...ΡΜΗ
ΑΡΧΕΛΑΟΣ ΑΠΟΛΛΩΝΙΟΥ ΠΕΙΡΑΙΕΥΣ ΑΓΑΘΩΝ ΜΕΛΙΤΕΥΣ
ΣΙΜΟΗ..ΠΥΛΑΔΟΥ ΜΑΡΑΘΩΝΙΟΣ ΕΜΝΟΣΤΙΝΟΥ ΜΑΡΑΘΩΝΙΟΣ
ΠΑΠΠΟΣ ΖΩΣΤΗΡΟΣ ΓΑΡΓΕΤΤΙΟΣ ΠΟΜΝΩΔΟΝΟΣ ΖΩΣΤΗΡΟΣ ΓΑΡΓΗΤ
ΔΙΟΝΥΣΙΟΣ ΕΥΦΡΟΣΥΝΟΥ ΛΕΥΚ...ΤΗΤΟΣ ΖΩΣΙΜΟΥ ΠΑΙΟΝΙ
ΕΠΑΦΡΙΩΝ ΙΣ ΦΘΟΥ ΓΑΡΓΗΤΤΙΟΣ
ΕΛΕΥΣΙΝΙΟΣ ΔΗΜΗΤΡΙΟΥ ΠΑΙΡΑΙ ΠΟΜΠΩΝΙΟΣ ΖΩΣΤΗΡΟΣ ΡΑΡΓΗΤ
.....ΦΛΟΓΙΚΟΣ ΑΤΤΙΚΟΥ ΑΛΙΜΟΥΣΙΟΣ
ΠΑΙΔΟΤΡΙΒΗΣ ΑΡΙΣΤΩΝ ΑΦΡΟΔΙΣΙΟΥ ΡΑΜΝΟΥΣΙΟΣ

On another Side of the ſame Stone.

ΠΑΙΔΕΥΤΑΙ
ΔΙΚΙΝΝΙΟΣ ΠΟΛΥΔΙΝΟΣ ΚΟΑ..,.
ΗΓΕΜΩΝ ΕΠΙΚΤΗΤΟΣ ΠΡΟΣΔ....
Γ. ΔΙΟΝΥΣΙΟΣ ΜΕΛΙΤΕΥΣ
ΗΡΑΚΛΕΙΔΗΣ ΠΟΘΕΙΝΟΥ ΕΡΗ....
ΟΠΛΟΜΑΧΟΣ ΑΣΚΛΗΠΙΑΔΗΣ..,.
ΠΛΟΥΣΙΑΝΟΣ ΑΓΑΘΗΜΕΡΟΥΣ....
ΔΙΟΝΥΣΟΣ ΑΦΡΟΔΙΣΙΟΥ ΕΞΟ...
ΠΑΙΩΝ ΔΙΟΜΗΔΟΥΣ ΠΑΛΛΗ....
ΣΕΞΣΤΟΣ ΝΙΚΑΝΩΡ ΣΦΗΤΤΙΟ....
ΠΟΣΤΟΚΡΑΤΗΣ ΦΙΛΟΣΤΡΑΤΟΥ Α....
ΑΘΑΣΚΑΝΤΟΣ ΕΥΜΟΛΠΟΥ ΚΗ.....
ΕΡΜΙΑΣ ΤΡΥΦΩΝΟΣ ΜΑΡΑΘΩ....
ΚΕΣΤΡΟΦΥΛΑΞ ΠΥΘΙΚΟΣ ΕΥΔΟ....
ΘΥΡΩΡΟΣ ΑΙΣΧΙΝΗΣ Ο ΚΑΙ ΨΙΑ....

The Third was a Pedeſtal of a Statue, ſet up in the *Palæſtra*, with the Names of thoſe that then were Governors of the School each Month. On the other Side are the Names of ſeveral Officers, under the Title of ΠΑΙΔΕΥΤΑΙ. There are many more at other private Houſes, as at *Kyra*, *Irini*, *Georgadi*, *Livaditis*, and *Jani Miſtrigo*, eſpecially one of *Bernice*, Daughter to King *Agrippa*.

Η ΒΟΥΛΗ ΕΞ ΑΡΕΙΟΠΑΓΟΥ ΚΑΙ
Η ΒΟΥΛΗ ΤΩΝ Χ ΚΑΙ Ο ΔΗΜΟΣΙΟΥ
ΛΙΑΝ ΒΕΡΝΕΙΚΗΝ ΒΑΣΙΛΙΣΣΑΝ
ΜΕΓΑΛΗΝ ΙΟΥΛΙΟΥ ΑΓΡΙΠΠΑ ΒΑΣΙ
ΛΕΩΣ ΕΚΓΟΝΟΝ ΔΙΑ ΤΗΣ ΠΡΟΝΟΙ
ΑΣ ΤΟΥ ΕΠΙ ΜΕΛΗΤΟΥ ΤΗΣ ΠΟΛΕ
ΩΣ ΤΙΒ. ΚΛΑΥΔΙΟΥ ΘΕΟΓΕΝΟΥΣ

That is, The Senate of the *Areopagites*, and the Senate conſiſting of a Thouſand, and the Commons, erected this Monument to *Julio Bernice*, the great Queen, Niece to King *Julius Agrippa*, for her Favour to them, when *Tiberius Claudius Theogenes* governed the City.

This is ſuppoſed to be the ſame Quen *Bernice* that is ſpoken of in the *Acts of the Apoſtles*.

PORT *of* *PHALERA.*

PHALERA, the ancient Port of *Athens*, (PLATE IV.) having Mount *Anchesme* on the left, and *Hymetta* on the right, is of a round Form, and at present so shallow, as to be capable only of receiving small Vessels. The large Stone seen before it, is hewn into the Form of two *Tuscan* Pilasters, supporting Part of an Architrave. This was the only Port the *Athenians* had, until they extended their Commerce, and turned their Attention more to maritime Affairs.

TRIUMPHAL MONUMENT *of* *PHILOPAPPUS.*

BETWEEN two Hills, the Northernmost of which lieth West-south-west of Mount *St. George*, and hath the Minoret of the Mosque, or Temple of *Minerva* in the same, not far distant from the Castle: This Hill was called the *Musæum*, from the Poet *Musæus*, Disciple of *Arpheus*, who there used to recite his Verses.

That Marble tells us also, That his Sepulchre was at the Port of *Phalera*: *Pausanias* says, he was buried here when he died of great Age. The Inhabitants call this Hill, *To Seggio*, and some *Franks*, *the Hill of the Arch of Trajan*, from a Monument of Antiquity upon it; wherein indeed something is to be read touching that Emperor. This Structure (as represented in PLATE V.) is of admirable white Marble, and of curious Workmanship; its Height well proportioned, and something circular. In the Middle is a large Niche with a marble Figure sitting in it, and under his Feet in great Letters, ΦΙΛΟΠΑΠΠΟΣ ΕΠΙΦΑΝΟΥΣ ΒΗΣΑΙΕΥΣ, *Philopappus*, Son of *Epiphanes*, of *Besa*, a Town of *Attica*. On the right Hand is another square Niche, with a sedent Figure within, having these Letters under it, ΒΑΣΙΛΕΥΣ ΑΝΤΙΟΧΟΣ ΒΑΣΙΛΕΟΣ ΑΝΤΙΟΧΟΥ, King *Anticchus*, Son of King *Antiochus*. On the left Hand seems to have been another Statue, to compleat the Symmetry, but is now fallen down. Between the two Statues, on a Kind of Pilaster, Part of the Work, is an Inscription, in *Latin*, thus:

Caius Julius Philopappus, Son of *Caius*, of the Tribe of *Fabia*, Consul, *Frater Arvalis*, chosen among the Prætors, by the most good and august Emperor *Cæsar*, *Nerva Trajanus*, who conquered the *Germans* and *Dacians*.

This explains what *Pausanias* but obscurely mentions; that the *Athenians* had raised a Monument in Honour of a certain *Syrian*, who without Doubt was this *Philopappus*: For though he is here said to be of *Besa*, a Village of *Attica*, yet might have his Original from *Syria*; which may be concluded as well from his Name *Antiochus*, common to all the Kings of *Syria*; and out of Respect to them, generally assumed by others of that Nation; as also by the Statue of *Antiochus* at his right Hand, one of his illustrious Ancestors, whom the *Athenians* honoured, and owned for their great Benefactor, as appears by their naming one of their Tribes after his Name ΑΝΤΙΟΧΙΔΟΣ. As to his being named of *Besa*, he could not have the Honour of being a Citizen of *Athens*, without being inrolled in some of their Δήμα, or Towns belonging to their Tribes; so that his being qualified of *Besa*, in the Inscription, hinders not but he might be a Native of *Syria*. In Relievo below the Cornice of this is a triumphal Chariot, with the Consul in it; also Figures before and after. His Name not being among the *Roman* Consuls, upon the Consular Tables might be, because he was only Consul *Suffectus*, or *Designatus*, and died before the other Consul's Year was quite out.

RUINS *of an ancient* TEMPLE, *found at the Foot of* Mount *LAURIUM.*

THOUGH this Temple, or rather the few Remains of it, (represented in PLATE V.) shew but few Signs of a fine Building, yet it appears to have been the most ancient of its Kind in *Greece*.

It was situate to the North of the Mountain of *Laurium*, in the Plain, and near the Place, where, according to *Xenophon*, stood the Fortress of *Thoricion*; its Length extended from North to South, and its Breadth thirty-nine Feet, one Inch, and four Parts. Digging to the Bottom of some of these Columns, which were not entirely broken down, they appeared to have no Bases, but placed simply

ſimply on a marble Platform, not bigger than their lower Diameter. 'Tis ſurprizing, that digging on each Side of this Platform in ſeveral Places, eſpecially on the Side next the inner Part of the Temple, there was not the leaſt Sign of any Pavement having been there.

It was not eaſy to obtain the Height of its Columns; the beſt Way to effect it was by meaſuring its very ruinated Capital, and all its Cornices ſucceſſively, which had been a little diſordered in their Fall. There was no Inſcription to be ſeen in the Ruins of this Temple, whereby any Conjecture could be formed, concerning the Date of its Elevation; but it was impoſſible to find there the leaſt Fragment of an Architrave, Freeze, or Cornice. The Proportion of its Columns was very ſhort, and a Capital, after very much Enquiry being found entire, bears ſtrong Marks of the firſt Ideas Mankind conceived in the Invention of the *Doric* Order. It may here be reaſonably concluded, that this Temple was of very great Antiquity: It ſeemed as if all the Parts of its Entablature had been made in Wood, uſual in the early Days of Architecture.

Farther to confirm this Opinion in raiſing up a Range of theſe Columns with Leavers, to ſee how they were joined, an uncommon Singularity appeared, which was their being faſtened together with Keys of a red Wood, pretty hard, which had been well preſerved: The Holes wherein they were fixed in each Range were three Inches wide and four deep. The Marble of this Temple was very indifferent.

The long Iſland in the View behind the Shipping is too important to be paſſed over in Silence; *Strabo*, *Pliny*, and *Pomponius Mela*, called it *Helena*, or *Cranea*. *Pauſanias* alſo in his *Attica*, calls it *Helena*, but places elſewhere the Iſland of the laſt Name. Oppoſite *Gythea*, ſays he, in his *Laconics*, is the Iſle of *Cranea*, where, according to *Homer*, *Paris* having ſtolen away *Helen*, firſt reaped the Fruits of his Conqueſt.

This Iſland, however, is abſolutely deſert, and was ſo in the Time of *Strabo*. *Tournefort*, in his Voyage to the *Levant*, is in the right to correct what *Pliny* advances, who places it at an equal Diſtance from Cape *Column*, and the Iſland of *Zea*; whereas it is five Miles from the Cape, and twelve from *Zea*.

This Iſland, which is the Center of the Cyclades, and gave Birth to *Apollo*, who the *Greeks* thought reſided there, is now wholly deſert and uncultivated. Its preſent Sterility proceeds partly from its former Splendor, it being every where covered with Pieces of Marble. But the famous Temple, erected to *Apollo*, by *Erictonius*, Son of *Triopas*, is particularly diſtinguiſhed by the conſiderable Space occupied by its Ruins. It became next to that of *Delphos*, the moſt ſuperb of thoſe conſecrated to this God. Upon its Frontiſpiece is a long Detail in Verſe, teaching the different Properties of Plants, and the Manner of applying them to the Cure of all Sorts of Diſeaſes. The People of *Greece* perſuaded, that frequent Miracles were wrought here, ſtrove to outvie each other in the Sacrifices they made, or ordered to be made here on that Account. Even the *Hyperboreans*, whom the *Greeks* conſidered as the moſt Northern People, employed the *Athenians* to preſent for them their firſt Fruits in this Place. They gave at *Athens* the Title of *Sacred* to the Ship which carried the Offſprings of that Republic; nay, they even ſuſpended the Execution of Criminals, from the Day of its Departure until its Return: For this very Reaſon the Death of *Socrates* was deferred a whole Month: And indeed the Common-Wealth of *Athens* entruſted the Care of this important Ceremony only to its moſt illuſtrious Magiſtrates.

This Temple, ſo revered by the *Greeks*, ſubſiſted a long Time after its Foundation, and even a great while after the Ruins of the Iſland, as we are told by *Pauſanias*; who ſays, that the Iſland would have been deſert in his Time, had it not been for the Garriſon which the *Athenians* kept here to preſerve the Temple. But as the moſt ſplendid Edifices muſt ſubmit to Time and the Ravages of Barbarity, the famous Temple of *Apollo*, the firſt according to *Vitruvius*, whereon they imitated the Lyre of that God, in the Ornament afterwards called the *Triglyph*: In a Word, this Edifice, one of the Maſter-pieces of *Greece*, is now no more than a Heap of Ruins, ſo confuſed as ſcarce to admit a Repreſentation. Indeed ſome Capitals are found here, but no Remains of any Architrave, Freeze, or Cornice; there is ſtill to be ſeen the Pedeſtal of the Statue of *Apollo*, which according to *Plutarch* was given by the *Naxiotes*.

JUPITER OLYMPIUS.

CROSSING the City Northwards, into the largeſt Street of the Town, which from the Gate *Eleuſinia* paſſeth through the City, though not in a right Line, leads to the Front of a Building over the Street, in an Entrance formed like a Temple, (as in PLATE VI.) which hath, without Doubt, been one of the moſt magnificent Buildings in *Athens*.

The Entrance was in the Middle of the Front to the Weſt, as appears from the Remains of it: On the North Side it is joined to a Wall of the ſame Order, adorned with *Corinthian* Pillars ſet upon Baſes, and a well proportioned Entablature above the Capitals; they are eighteen in Number. Alſo two on the North Side of the *Veſtibulum*, or Entrance. To this joins a Wall in a right Angle, from the Corner to the *Veſtibulum*, or Porch, on the Weſt Side, but is not adorned, nor ſeems to have ever been; ſo that probably the Weſt Side was the principal Front, and the Porch ſtood in the Middle of that; and by Conſequence made a perfect Square, each Side of which is ſix Hundred ſixty-nine Feet, ten Inches, four Parts and a half: And this agrees with the Account *Pauſanias* gives of the Temple of *Jupiter Olympius*. Beſides it is in the lower Parts of the Town, from *Prytaneum*, as *Pauſanias* clearly ſeems to inſinuate, which lay on the North Side of the Caſtle, as *Thucydides* placeth it.

Entering into the *To Hieron*, or *Sacred Place of* Jupiter Olympian, *Hadrian* founded the Ναον, with a noble Image. What Difference there is between *Hieron* and *Naon*, let Antiquaries judge. But *Pauſanius* here puts it in order to make a Diſtinction between that which *Hadrian* built in latter Times, comparatively ſpeaking, and the ancient *Hierons*, which they generally ſuppoſed *Deucalion* built, preſently after the Deluge, and was ſituate ſomewhere within, or beyond the Building, or Enlargement, which *Hadrianus* added.

Concerning which, thus ſays *Pauſanias:* " At the Entrance before *Hieron*, or *Sacred Place of* " Jupiter Olympius, that was built of old, *Hadrian*, the *Roman* Emperor, in his Time built the " *Naon*, putting the Image of *Jupiter* therein, very worthy to be ſeen, not altogether for its Magnitude; " for *Coloſſian* Statues are only at *Rhodes* and *Rome*: The like alſo may be ſeen in other Statues. " There are Statues alſo, both of Ivory and Gold, excellently well made for their Bigneſs, eſpecially " two Statues of the Emperor *Hadrian*; the one of *Thaſſian*, the other of *Egyptian* Marble: But " thoſe are Brazen Statues, that ſtand by the Pillars, which the *Athenians* call, *The Colony Cities*; " becauſe many of them were ſent from ſuch Places as were Colonies either of *Rome*, or *Athens*. " The whole Court (Περιβολὸς) is four Stadia about, and full of ſuch Statues, each City of the *Roman* " Empire, or Alliance, having ſent one, and placed it there to honour the Emperor. But that " of the *Athenians* juſtly excelleth the reſt, who in Honour of this their great Friend and Benefactor " *Hadrian* erected that ſtately *Coloſſus*, which is behind the Temple. A worthy Sight: More " within are the Things of old Time; as the *Jupiter* of Braſs, being, as is ſuppoſed of *Deucalion*'s " Dedication; the Temple of *Saturn* and *Rhea*; the Grove, or conſecrated Place, called *Olympius:* " in which there is a Hole of a Cubit's Bigneſs, where the Waters of *Ducalion*'s Flood, they ſay, " were received and ſucked in. Into this Hole they put yearly certain wheaten Cakes, mixed with " Honey. The Statue of *Iſocrates* is ſaid to ſtand againſt a Pillar here: But that *Deucalion* built the " firſt, or moſt ancient Temple, or *Hieron* of *Jupiter Olympius*, all agree; and that he lived and " died at *Athens*, from his Tomb, which they ſay is there, not far from the preſent Temple." Thus " far *Pauſanias*. The Porch over the Street is the Ναος, and Weſt to it the Front of the Temple, built by the Emperor *Hadrian*, wherein was the Image of *Jupiter*; and the four Walls about it were the utmoſt Bounds of the *Peribolus*, or Court, and of the whole Temple. Where the Pillars are at the Front, were placed the Statues called the *Colonies*: Within that Space was the Τεμενος, or *Sacred Place*, whether it was a Grove or Place of Sacrifice, Altar, &c. wherein was the Αρχαιον ἱερον, the *Vetus Sacrarium*, the old Temple and Altar, ſuppoſed to be built by *Deucalion*. In what Parts the Pillar of *Iſocrates* and the Temple of *Saturn* ſtood, is uncertain, but probably near to the Entrance. It appears, the Wall of the Front had been plated with Metal, by Places that looked as if ſomething had been in that Manner faſtened to them, and afterwards broken or pulled off: Or this Appearance may be from the Statues of the Colonies, having been faſtened here to the Walls. The Marble of the Pillars is not of the Sort brought from *Pentelicus*, as the reſt of the Building and Capitals are, but of a ſtreak'd Marble whit and green. Paſſing through this Temple eaſtwards, leads to the Bazar or Market Place, on the right of which is a Moſque, where was formerly the Cathedral Church; but rebuilt by the *Turks* ſince, and is altogether now a new Fabric: Within the Court of which are two large *Corinthian* Capitals, and an Altar, or Pedeſtal for a Statue, with Feſtoons carved about it, ſuſtain'd by Bull's Heads.

H A-

HADRIAN's PILLARS, *or* PANTHEON.

SOuth-Eaſt of the Caſtle ſtands thoſe tall and beautiful Columns, called *Hadrian*'s *Pillars*; (in the View PLATE VII.) of which ſeventeen remain entire, thirteen having the Architrave thereon. The Diameter of the Column is ſix Feet; the whole Height, including the Baſe and Capital, being ten Diameters, or ſixty Feet. The Columns are fluted, and Capitals moſt richly decorated with Oak-Leaves, &c.

This Monument appears to be part of the *Pantheon*, erected by that munificent Emperor, in Honour of all the Gods. It was ſurrounded with a Hundred and twenty Pillars of *Phrygian* Marble, being much whiter than that of *Pentelicus*: They are of the *Corinthian* Order; and certainly this Work alone was ſufficient to evince the Liberality of *Hadrian*, in adorning this City: Alſo his noble Paſſion for Architecture. For though this ſuperb Temple may ſtand foremoſt in Grandeur, yet many other magnificent Buildings were by him added to *Athens*; as that of *Jupiter Olympius*; a Temple to *Juno*; another to *Jupiter Panhellenii*. Alſo a Gymnaſium built of the ſame Stone, in which the Rooms were cieled with Alabaſter, and enriched with Gilding, Statues, Painting, &c.

The Rock ſeen in the great Opening of the Temple, is that of the Citadel of *Athens*, repreſented on the South. Here is ſeen the reſpective Situations of the Temple of *Minerva*, the Monument built in Honour of *Thraſyllus*, and the Theatre: This laſt is behind the three Left-hand Columns. The *Muſæum*, crowned with the triumphal Monument, raiſed to *Caius Philopappus*, is in the Diſtance on the ſame Side: Through an Inter-Column may be likewiſe obſerved the Arch of *Adrian*. 'Tis on this Side of the Arch the Inſcription is placed, which ſays, *This is the City of* Adrian, *and not that of* Theſeus.

The Architecture of the *Pantheon* is far ſuperior to that of *Adrian*'s Portico; its Capitals are very beautiful, but of ſuch a prodigious Height, as not to be eaſily meaſured.

TEMPLE *of MINERVA SUNIADE.*

THIS Temple (as in PLATE VIII.) with Reſpect to the Elegance of its Architecture and Grandeur of Deſign, is little inferior to any Buildings of this Kind, found among the *Greeks*. It is ſituate on a Promontory of *Attica*, commonly called *Sunium*; the Height of which, and the ſeventeen Columns of this Temple, remaining thereon, have cauſed the modern Navigators to give it the Name of Cape *Column*.

This Temple reſembles thoſe of *Minerva* and *Theſeus* at *Athens*, having been ſurrounded with a Range of Columns, which formed a Periſtyle, having ſix in Front. On meaſuring the Triglyphs of the Freeze, and Mutules of the Cornice, the whole appears to be of the *Doric* Order; the Time it was built cannot be juſtly aſcertained, but from the Nature of its Architecture, appears of the ſame Date with the Temples already ſpoken of.

At the Foot of one of theſe Columns is found a Baſſo-Relief, which repreſents a Woman, ſitting with an Infant on her Lap; ſhe lifts her Arms, and ſeems to look with Terror on a naked Man, who is about to throw himſelf from the Summit of a Rock.

TEMPLE *of ERICTHEUS.*

THIS Temple (PLATE IX.) was built to *Erictheus*, one of their Kings, according to *Diodorus Siculus*, at a ſmall Diſtance from that of *Minerva*, in Gratitude for his having inſtructed them in the Worſhip of *Ceres*, the Goddeſs of Agriculture. Here are no Inſcriptions to be found to give us the Time of its being built, but ſome Particularities in its *Ionick* Decoration, ſeems to place it before the Time of *Adrian*.

This Building has been taken by Travellers for two Temples, probably from the two Veſtibules remaining. The firſt of theſe is repreſented on the left. Between the *Ionic* Columns are three Windows, which adorned the Weſt Side of the Temple. The other little Veſtible, whoſe Entablature is ſupported by Caryatides, is ſeen in this View adjoining to the Temple of *Erictheus*, five

 of

of which remain pretty well preſerved, and are extremely beautiful. This Entablature is very noble, and the Beauties of the *Ionick* Order, whether you conſider the Singularity of its Capitals, or its other Enrichments, is here ſeen in its utmoſt Perfection. According to *Pauſanias*, in this Temple was a Well of Salt Water, which received a Kind of miraculous Emotion, on the blowing of the South Wind, and was reported to be covered with a Stone, on which *Neptune* is ſaid to have impreſſed the Figure of his Trident.

The TEMPLE *of* *AUGUSTUS.*

THE Inſcription on the Front of this Temple (repreſented in PLATE IX.) is ſufficient to prove, tho' the firſt Line is wanting, that it was the Dedication to *Rome*, as that which remains is to *Auguſtus*. Alſo that the *Athenian* Nobility did this in the Time that *Nicius* was Archon: But *Eucles*, the Son of *Herod*, had the Care of the Work over which his Father preſided. It was of white Marble; the Front towards the Weſt only now remains, which conſiſts of four *Dorick* Pillars ſupporting a Pediment, on the Architrave of which is the above Inſcription, and on the Top of the Pediment is a low Pedeſtal, on the Edge whereof is written, *The People to* Lucius Cæſar, *Son of the Son of* Auguſtus Cæſar, *the Son of God:* Meaning *Lucius*, the Son of *Germanicus*, who was the Son of *Auguſtus* by Nature, and the adopted Son of *Julius*, whom they had then tranſlated among their Gods. On which his Statue, or that of the *Roman* Eagle probably was ſet. Near this Place is found a large Piece of Marble, which it is conjectured was once a Part of the *Prytaneum*, wherein the Laws of *Solon* were kept, and on which is written the Law of the Emperor *Adrian*, touching the Sale of the Oil of *Athens*. It is much defaced, but what remains is as followeth.

ΕΟΕ
(*a*) ΚΝΘ ΑΔΡΙΑΝΟΥ

ΟΙ ΤΟ ΕΛΑΙΟΝ ΓΕΟΡΓΟΥΝΤΕΣ ΤΟ ΤΡΙΤΟΝ
ΚΑΤΑΦΕΡΕ ΤΩΣΑΝ Η ΤΟ ΟΓΔΟΟΝ ΟΙ»
ΙΠΠΑΡΧΟΥ ΧΩΡΙΑ ΤΑ ΥΠΟ ΤΟΥ ΦΙΣΚΟΥ
ΠΡΑΘΕΝΤΑ ΚΕΤΗΜΕΝΟΙ ΜΟΝΑ ΓΑΡ Ε
ΚΕΙΝΑ ΤΟ ΔΙΚΑΙΟΝ ΤΟΥΤΟ ΕΧΕΙ ΚΑΙ ΦΕ
ΡΕΤΩΣΑΝ ΔΕ ΑΜΑ ΤΩ ΑΡΞΑΣΤΑΙ ΣΥΝ Κ
ΑΤΑ ΜΕΡΟΣ ΠΡΟΣ ΛΟΓΟΝΤΕΣ . . ,.
. . . ΜΕΝ ΟΥΤΟΙΣ ΕΛΕΟ . . . . ,
. . . . . ΠΡΟΝΟΟΥΣΙΝ ΤΗ . . . . . .
. . . . . ΑΠΟΓΡΑΦΕΣΘΑΙ . . . . . .
, ... ΣΥΝΚΟΜΙΔΗΣ ΠΡ . . .
. . . . . ΤΟΝ ΚΗΡΥΚΑ ΚΑΙ ΤΟ
. . . . . ΙΔΟΝΤΕΣ ΚΑΙ ΤΟ
. . . . . ΝΟΝΤΕΣ ΥΠΟΓΡΑ . .
. . . . . ΤΩ ΜΕΤΑ ΟΡΚΟΥ
ΚΑΙ ΠΟΣΟΝ ΣΥΝΕΚΟΜΙΣΕΝ ΤΟ ΠΑΝ
ΚΑΙ ΟΤΙ ΔΙΑ ΔΟΥΛΟΥ ΤΟΥ ΔΕ Η ΑΠ ΕΛΕΥ
ΘΕΡΟΥ ΤΟΥ ΔΕ ΕΑΝ ΔΕ ΠΩΛΗΣΗ ΤΟΝ
ΚΑΡΠΟΝ Ο ΔΕ ΣΠΟΤΗΣ ΤΟΥ ΧΩΡΙΟΥΗΟ
ΓΕΩΡΓΟΣ Η Ο ΚΑΡΠΩΝΗΣ ΑΠΟΓΡΑΦΕ
Σ ! Ω ΔΕ ΠΡΟΣ ΤΟΥΣ ΑΥΤΟΥΣ ΚΑΙ Ο ΕΠΕΞΑ
ΓΩΓΗ ΠΙΓΡΑΣΚΩΝ ΠΟΣΟΝ ΠΙΓΡΑΣΚΕΝ
ΚΑΙ ΤΙΝΙ ΚΑΙ ΠΟΥ ΟΡΜ . . . . , ΟΝΟΝΑ
ΑΠΟΓΡΑΦΗΣ ΧΩΡΙΣ . . . . . ΠΕΞΑ
ΓΩΓΗ ΚΑΝ ΟΦΕΙΛΕΝ ΗΚΑ . . . .
ΤΗ ΠΟΛΕΙ ΣΤΕΡΕΣΤΩ ΤΟΥ ΠΡΑ . . . .
Ο ΔΕ ΨΕΥΔΕΙΣ ΑΠΟΓΡΑΦΑΣ ΠΟ . . .
ΗΤΑΣ ΠΕΡΙ ΤΗΣ ΣΥΝΚΟΜΙΔΗΣ
ΤΗΣ ΕΞΑΓΩΓΗΣ Η ΥΠΕΡ ΧΩΡΙΟΥ
ΡΑ ΦΙΣΚΟΥ ΕΠΡΙΑ ΤΟ-ΜΗ ΙΠΠΑΡΧ . . .
ΝΩ, ΟΓΔΟΟΝ ΚΑΤΕΝΕΝΚΩΝ . . . . .
. . . . . ΥΣΑΣΑΛ . . . . . .
. . . . . ΙΡΕΞΑΜ . . . . . .
. . . . . ΤΩΝ ΑΓ . . . . . .
. . . . . ΣΑΥ ΤΟ ΣΗΟΝ . . . . . .
. . . . . ΕΤΩΛΛΕΝΞ . . . . . .
ΣΔΕ ΤΕΙΜΗΣ . . . . . .
ΜΙΣΥ ΚΑΤΕΚΕΤΩ ΕΙ ΜΗΓΩ ΔΕΔΟΙΚΕΝ Η ΛΑΜ
ΒΑΝΕΤΩ ΤΟ ΔΕ ΗΜΙΣΕΣΥ ΤΟ ΔΗΜΟΣΙΟΝ

ΓΡΑ:

ΚΟΕ
(*a*) The three contracted Letters on the Top Κ.Ν.Θ.ΑΔΡΙΑΝΟΥ, have been Interpreted εκ νομοθεσις Αδριανυ, *Ex conſtitutione Adriani*; but with happier Conjecture κελευσμα νομιμου Θευ Αδριανυ, *Edictum Legitimum Divi Hadriani*, The Law Edict of God-like *Adrian*.

ΓΡΑΦΕΣΘΩ ΔΕ ΚΑΙ Ο ΕΜΠΟΡΟΣ ΟΤΙ ΕΞΑΓΕΙ
ΚΑΙ ΓΟΣΟΝ ΠΑΡ ΕΚΑΣΤΟΥ ΕΑΝ ΔΕ ΜΗ ΑΠΟ
ΓΡΑΨΑΜΕΝΟΣ ΦΩΡΑΘΗ ΕΚΠΛΕΩΝ ΣΤΕΡΕ
ΣΘΩ ΕΑΝ ΔΕ ΕΚΠΛΕΥΣΑΣ ΦΘΑΣΗ ΚΑΙ ΜΗΝΥ
ΘΗ ΓΡΑΦΕΣΘΩ ΚΑΙ ΤΗ ΠΑΤΡΙΔΙ ΑΥΤΟΥ ΥΠΟ ΤΟΥ
ΔΗΜΟΥ ΚΑΙ ΜΟΙ ΤΑΣ ΔΕ ΠΕΡΙ ΤΟΥΤΩΝ ΔΙΚΑΣ
ΜΕΚΡΙ ΜΕΝ ΠΕΝΤΗΚΟΝΤΑ ΑΜΦΟΡΕΩΝ Η ΒΟΥ
ΛΗ ΜΟΝΗ ΚΡΕΙΝΕΤΩ ΤΑ ΔΕ ΥΠΕΡ ΤΟΥΤΟΥ ΜΕΤΑ
ΤΟΥ ΔΗΜΟΥ ΕΑΝ ΔΕ ΤΩΝ ΕΚ ΤΟΥ ΠΛΟΙΟΥ ΤΙΣ
ΜΗΝΥΣΗ ΕΠΑΝΑΓΚΕΣ Ο ΣΤΡΑΤΗΓΟΣ ΤΗ ΕΞΗΣ
ΗΜΕΡΑ ΒΟΥΛΗΝ ΑΘΡΟΙΣΑΤΩ ΕΙ Δ ΥΠΕΡ ΤΟΥΣ
ΠΕΝΤΗΚΟΝΤΑ ΑΜΦΩΡΕΙΣ ΕΙΗΤΟ ΜΗΝΥ
ΜΕΝΟΝ ΕΚΚΛΗΣΙΑΝ ΚΑΙ ΔΙΔΟΣΘΩ ΤΩ ΕΛΕΚ
ΞΑΝΤΙ ΤΟ ΕΜΙΣΥ ΕΑΝ ΔΕ ΕΚΚΛΕΣΗΤΑΙ ΤΙΣ
Η ΕΜΕ Η ΤΟΝ ΑΝΘΥΠΑΤΟΝ ΧΕΙΡΟΤΟΝΕΙΤΩ ΣΥΝ
ΔΙΚΟΥΣ Ο ΔΗΜΟΣ ΙΝΑ ΔΕ ΑΠΑΡΑΙ ΤΗ ΤΑ ΗΤΑ
ΚΑΤΑ ΤΩΝ ΚΑΚΟΥΡΓΟΥΝΤΩΝ . . . ΙΜΙ ΤΕΙ
ΜΗΣ ΕΣ ΤΟ ΔΗΜΟΣΙΟΝ ΚΑΤΑ ΦΕΡΕΣΘΩ ΤΟ ΕΛΑΙ
ΟΝ Η ΤΙΣ ΑΝ ΕΝ ΤΗ ΧΩΡΑ ΕΙ ΔΕ ΠΟΤΕ ΕΥΦΟΡΙ
ΑΣ ΕΛΑΙΟΥ ΓΕΝΟΜΗΝΗΣ ΠΛΕΟΝΕΙΗ ΤΟ ΕΚ ΤΩΝ
ΤΡΙΤΩΝ ΚΑΙ ΟΓΔΟΩΝ ΚΑΤΑΦΕΡΟΜΕΝΟΝ ΤΙΣ ΕΙΣ
ΟΛΟΝ ΕΝΙΑΥΤΟΝ ΔΗΜΟΣΙΑΣ ΧΡΕΙΑΣ ΕΞΕ
ΣΤΩ ΤΟΙΣ ΜΗΔΕ ΠΟΛΟΥΣΙΝ ΤΟ ΕΛΑΙΟΝ Η ΠΑΝ
ΗΜΕΡΟΣ ΔΕΥΤΕΡΑΝ ΑΠΟΛΡΑΦΗΝ ΠΟΙΗΣΑΜΕ
ΝΟΙΣ ΚΑΙ ΔΗΜΟΣΙΟΝ ΠΟΤΕ ΟΦΕΙΛΟΜΕΝΟΝ
ΠΟΣΟΝ ΕΣΤΙΝ . . . ΟΠΟΙ ΕΛΑΙΩΝΑΙ Η ΤΟ ΑΡΓΥΡ
ΡΟΤΑΜΙΟΥ ΒΟΥΛΟΝΤΑΙ ΠΑΡ ΑΥΤΩΝ ΛΑΒΕΙΝ

" Let thoſe that cultivate the Oil, bring the third Part to the Office; or thoſe that poſſeſs the " Ground of the Proconſul, which the Fiſcas hath ſold, their eighth Part; for they only have that " Right. But let them bring it at the ſame Time" . . . . . Thence eight Lines are imperfect; and then it followeth: . . . " Let it be taken upon Oath how much hath been gathered in all, " as well by his Slaves as by his Freemen; but if he ſelleth the Fruit, the Landlord, or the " Tenant, or the Buyer of the Crop ſhall be written with them; and he that hath ſold it for " Tranſportation ſhall give an Account what he hath ſold it for, and to whom, and to whither " bound. And let the Merchant write what he hath embarked, and of whom, and whither " bound. . . . . But he that ſhall be found to give in falſe Accounts, either of the Receipt, " or Tranſportation, or concerning the Country, their Freight ſhall be confiſcated, ſtill thoſe poſ- " ſeſſing the Lands of the Proconſul excepted, if they bring their eighth Part."
Here ſix Lines are defaced, and then he proceeds again: " Let him retain the half; but if he " doth not receive half, let the Public take half: . . . . . And let the Merchant write what he " tranſporteth, and how much of every Body. But if he ſhall be apprehended not to have given " his Account, let him be ſtopped; or if he ſailed away, let his Merchandize be forfeited: But " if he ſhall avoid it by hoiſting Sails, let them write to his Country, or to me, under the Teſti- " mony of the Commons. But of theſe Proceedings, even to fifty Meaſures, the Senate alone ſtill " ſhall judge; but if above that, the Senate ſhall judge, together with the Commons. If any of " the Ship ſhall alledge it neceſſary, the Prætor ſhall convocate the Senate the next Day; but if " the Matter ſhall exceed fifty Amphora, let it be brought to the Congregation, and half given to " the Diſcoverer. But if any one ſhall yet appeal to me, or my Proconſul, let the Commons chuſe " Syndicts that all Things which are done againſt Evil Doers may be executed without Reproof."
. . . . Some more Lines remain, but greatly mutilated.

The TOWER *of the* WINDS.

FROM the *Bazar*, going up towards the Caſtle is the Temple of the Winds, (as in PLATE X.) of which *Pauſanias* makes no mention. But *Vitruvius* in his firſt Book deſcribes it; ſhewing, that thoſe who had made particular Obſervation of the Winds, had divided them into eight; as namely *Andronichus Cyrrhaſtes*, who gave this Model to the *Athenians*; for he built a Tower eight Square of Marble, and on every Side carved the Figure of a Wind, according to the Quarter it blew from. On the top of the Tower he erected a Pyramid of Marble, and on the point of it he placed a Brazen Triton; which held a Switch in his right Hand, wherewith, turning about he pointed at the Wind, then blowing. This Tower remains yet intire, the Weather-Cock only ex-

cepted.

cepted. The Stones that compoſe the Roof are Twenty four in Number, and reſt upon the Walls of the Tower, and end in a Key on the top. On each Side of the Tower is cut a Figure oppoſite to the eighth Quarter of the Winds; repreſenting the Nature of that Wind for which it is deſigned. Under thoſe Figures, on each Side, are Sun Dials, accommodated to each Side of the Tower, according to the Degrees of Declination, and divided from the Figures of the Winds by a Freeze.

Each Wind anſwereth exactly to the Compaſs; and above each Figure is written its Name, in large *Greek* Letters; as follow.

I. ΕΥΡΟΣ: *Eurus* is that, which ſheweth itſelf firſt towards the Street; and is between South and Eaſt, and anſwers to that, called South-Eaſt; by the *Italians*, *Sirocco*. The Figure young winged and naked.

II. ΑΠΗΛΙΩΤΗΣ: *Apeliotes*, by the *Latins* called *Subſolanus*; the *Italians* and *French*, *Levanto*, and *Levant*; the *Engliſh*, *Eaſt*. A young Figure winged, and carrying in his Mantle, Variety of of Fruits, as Pears, Apples, Citrons, Pomegranates &c. Denoting this Wind to be the Harbinger of Plenty.

III. ΚΑΙΚΙΑΣ: *Cæcius*, is the North Eaſt Wind; the ſame they call upon the Mediterranean, *Græco*, and in the *Venetian* Gulph, *Birrhino*. Repreſented like a bearded old Man, holding a Charger of Olives, turning or ſpilling them. This Wind is hereby noted as deſtructive to Olives and other Fruits.

IV. ΒΟΡΕΑΣ: *Boreas*, *Aquilo*, *Septentrio*; called by the *Italians*, *Tramontano*; the *French*, *Tramontane Septentrione*; in *England* North, repreſented by a bearded old Man, winged and booted, holding his Mantle before him, to Shelter him from that cold Wind.

V. ΣΚΙΡΟΝ: *Skiron*; or as anciently, *Argeſtes:* It was called *Skiron* at *Athens*, becauſe blowing from thoſe Rocks that are called *Skironides*, as *Strabo* and *Pliny* have it. Upon the *Euxine* Seas it was called ΘΡΑΣΚΙΑΣ, from *Thrace*. The *Latins* call it *Caurus*, or *Corus*; the *Italians*, *Maeſtro*; and the *Engliſh* North-Weſt. It is a winged, bearded, and booted Figure; and holdeth a Pot of Water as it were ſpilling ſome; indicating, wet Weather.

VI. ΖΕΦΥΡΟΣ: *Zephyrus*, called by the *Latins*, *Occaſus*, *Occidens*, and *Favonius*; in the *Italian*, *Ponente*; by the *French*, *Occident*, and the *Engliſh* Weſt; is a young winged Figure with Breaſt and Feet bare, in a ſitting poſture on the Ground; and in the Lappet of his Mantle, carrying Flowers curiouſly carved; ſhewing how gentle, pleaſant and favourable a Wind it is to Flowers and Bloſſoms.

VII. ΝΟΤΟΣ: *Notus*, called alſo *Meridies* and *Auſter*, by the *Latins*; *Oſtro*, by the *Italians*; *Vant Dimidy*, by the *French*; by the Modern *Greeks*, *Notia*; and in *Engliſh* South. The Southern parts of *France* call it the *Marine*.

VIII. ΑΙΨ: *Libs*; which the *Latins* call *Africus*; the *Italians*, *Garbino*; and the *French*, *Garbin*, and *La betche*.

Theſe Figures are extreamly well carved, as they could not chuſe but be in thoſe Days, when Sculpture flouriſhed ſo much in *Greece*. They are not made with their Cheeks puffed up, as our Painters repreſent them; but with all the Comelineſs of Nature.

A Deſcription of the TEMPLE *at CORINTH.*

THE Columns of this Temple (repreſented in PLATE X.) of which ſome are crowned with an Architrave, and others with their Capitals only; the exceeding ſhort Proportion of theſe Columns demonſtrate their Antiquity. The Space between each Column is a Diameter. The Entablature muſt have been a prodigious height, as appears by the Architrave. Fourteen Columns are ſtanding of this Temple; there is one Column in the inſide that is intercepted by the exterior ones, which form'd the Angles of the ſecond Porch, and has no Capital, and appears to have been higher than thoſe in front: ſuch as is generally ſeen in the moſt ancient Temples. This is built wholly of Stone, and in that reſpect differs from thoſe of *Athens*, which are all of Marble. Its Columns are formed of ſeveral pieces of Stone; and their Diminution is more than uſual. As this Temple has no Inſcription, it cannot be aſcertained, when or by whom it was built; the Nature of its Architrave only gives ſufficient Proof of its Antiquity.

Deſcrip-

The MONUMENT *of* THRASYLLUS.

GOING from this Gate up the Rock of the Caſtle is a little Church, called *Panagia Spiliotiſſa*, (in PLATE XI.) or *Our Lady of the Grotto.* It is hewn out of the Rock on which the Caſtle ſtands; its Outſide is adorned with three Marble Pillars of the *Dorick* Order, ſuſtaining an Entablature of the ſame; above which are three Plinths, and above that on the Middle, mounted on a Pedeſtal, is a ſedent Figure cloathed, but without a Head. On each Corner are Places, hewn like Pedeſtals, for two other Statues; upon which, and the Architrave, are Inſcriptions as under.

1.
Ο ΔΗΜΟΣ ΕΧΩΡΗΓΕΙ ΠΥΘΑΡΑΤΟΣ ΗΡΧΕΝ
ΟΓΩΝΟΘΕΤΗΣ ΘΡΑΣΥΚΛΗΣ ΘΡΑΣΥΛΛΟΥ ΔΕΚΕΛΕΥΣ
ΙΠΠΟΘΟΩΝΤΟΣ ΠΑΙΔΩΝ ΕΝΙΚΑ
ΘΕΩΝ ΘΗΒΑΙΟΣ ΗΥΛΕΝ
ΠΡΟΝΟΜΟΣ ΘΗΒΑΙΟΣ ΕΔΙΔΑΣΚΕΝ

2.
Ο ΔΗΜΟΣ ΕΧΟΡΗΓΕΙ ΠΥΘΑΡΑΤΟΣ ΗΡΧΕΝ
ΑΓΩΝΟΘΕΤΗΣ ΘΡΑΣΥΚΛΗΣ ΘΡΑΣΥΛΛΟΥ ΔΕΚΕΛΕΥΣ
ΠΑΝΔΙΟΝΟΣ ΑΝΔΡΩΝ ΕΝΙΚΑ
ΝΙΚΟΚΛΗΣ ΑΜΒΡΑΚΙΩΤΗΣ ΗΥΛΕΙ
ΛΥΣΙΠΠΟΣ ΑΡΚΑΣΕ ΔΙΔΑΣΚΕΝ

3.
ΘΡΑΣΥΛΛΟΣ ΘΡΑΣΥΛΛΟΥ ΔΕΚΕΛΕΥΣ ΑΝΕΘΗΚΕΝ
ΧΟΡΗΓΩΝ ΝΙΚΗΣΑΣ ΑΝΔΡΑΣΙΝ ΙΠΠΟΘΩΝΤΙΔΙ ΦΥΛΗ
ΕΥΙΟΣ ΧΑΛΚΙΔΕΥΣ ΗΥΛΕΙ ΝΕΑΙΧΜΟΣ ΗΡΧΕΝ
ΚΑΡΚΙΔΑΜΟΣ ΣΩΤΙΟΣ ΕΔΙΔΑΣΚΕΝ

Theſe Inſcriptions ſhew, that it belonged to ſome Gymnaſium, or was a Monument erected in honour of thoſe who had been Victors in theſe Exerciſes. One of theſe Inſcriptions ſhews, that the People gave the Play at the Time when *Pitharotus* was Archon; and that *Thraſycles*, Son of *Thraſyllus*, of the Town of *Dicelia*, of the Tribe *Hippothoon*, being *Agonothetes*, was Victor: That *Theon*, of *Thebes*, ſung; and that *Pronomus*, of *Thebes*, taught, or was the Umpire of the Game. The two other Inſcriptions are mentioned by *Fulvius Urſinus*. *Pitharotus* was Archon the ſecond Year of the Hundred and twenty-ſeventh Olympiad; that is, Two Hundred ſeventy-one Years before the Nativity of our Lord; and four Hundred eighty-three Years after the Foundation of *Rome*. The Beginning of the ſecond Inſcription is like the firſt; but after ſheweth, That *Andron*, of the Tribe of *Pandion*, was Victor; that *Nicocles*, of *Ambracia*, was Muſician; and that *Lyſippus*, of *Arcadia*, made, or exhibited the Play.

The third ſhews, that *Thraſyllus*, Son of *Thraſyllus*, of *Dicelia*, was the Founder of this Building; and being the Contriver of the Game, or Play, and himſelf Victor, erected it for the Men of the Tribe of *Hippothoon*; *Ericus*, of *Chalcis*, being Muſician, *Næachmus* Archon; and *Caradomus Sotius* taught the Game. *Næachmus* was Archon of *Athens* the firſt Year of the Hundred and fifteenth Olympiad; that is, four Hundred thirty-four Years after the Building of *Rome*, and three Hundred and twenty Years before the Coming of *Chriſt:* ſo this Inſcription is forty-nine Years older than the two firſt: this is a Place of very great Antiquity, the Inſcriptions being older than thoſe of *Duillius* at *Rome*. In the third, the Place was built to the Men appertaining to the Tribe of *Hippothoon*, the Tribe of the Founder of the Edifice, who was alſo the Inſtitutor of the Game, and Victor in it. In the firſt and ſecond, forty nine Years after that, the Lads of the ſame Tribe of *Hippothoon* had the Victory, the People being at the Coſt of the Play, and that under the ſame Archon alſo, thoſe of the Tribe of *Pandion* won the Prize.

In Athletic Games uſually the Combatants are ſingle Perſons, or oppoſite Parties, who try for the Maſtery Hand to Hand, one with another; and that this was really ſo, the Word *Agonothetes* puts it out of Queſtion. For thoſe Games had ſuch an Officer belonging to them, and always attending upon them to regulate them, and ſee the Laws of each particular Game duly obſerved, that none might ſtrive for Victory by any undue or diſallowed Means. That this was a Gymnaſium, or Part of one at leaſt, built for the Tribe of *Hippothoon*, by the Munificence of *Thraſyllus*; but afterwards other Tribes were admitted to contend for the Prize; as it is apparent that thoſe of the Tribe of *Pandion* were, who had the Victory forty Years after. This Grotto is a pretty large Place within, and hath two Cells one above another. Above this Grotto are two Pillars ſtanding upright, of the *Corinthian* Order; but the Leaves are different from the Thiſtle Leaves of that Order, being long, and ſmooth at the Edges.

At the Eaſtern End of the Caſtle is another Grotto, made by Nature in the Rock, without either Ornament or Art uſed to beautify it; which is more likely to be the Grotto of *Pan* and *Apollo*, according to the forementioned Authors, but agrees not with *Pauſanias*. It is ſeen from the Conſul's Houſe, almoſt in the Middle of the Town, which lieth North of the Citadel.

The Marble on the right Hand, placed upon the Point of a Rock, is extremely curious. 'Tis a Hemicycle dug out of a Square, and cut in ſuch a Manner as to run parallel with the Equator like the Equinoctial, reſembling that mentioned by *Vitruvius*, (Chap. IX.) which was invented by *Beroſus*, the *Chaldean*. There muſt have been a Gnomon in the Middle, whoſe apparent Extremity anſwered to the Centre of the Hemicycle, and repreſented the Centre of the Earth. Its Shadow performed in ſix Months the Number of Degrees that are between the Tropics, and not only marked the Declinations of the Sun, that is to ſay, the Days and Months, but likewiſe the Hours of each Day; for this might be done by dividing the one Hundred and eighty Degrees of the Hemicycle into twelve equal Parts; which gave the Hours of the Days, from the autumnal to the vernal Equinox, but not thoſe which are above twelve Hours long, and which, on the Contrary, are from the vernal to the autumnal.

Deſcription of the PROPYLÆA.

ANcient Authors ſay but little of the Temple of *Erictheus*, but boaſt to a degree of Emulation, the Magnificence of the Veſtibles, (the Ruins of which are repreſented in PLATE XI.) through which the famous Citadel of *Athens* was enter'd. The *Athenians* who decorated their City with the moſt ſtately Buildings, piqued themſelves particularly on the Conſtruction of the Propylæa. They even aſſerted that the Goddeſs *Minerva*, to evince her approbation of this Edifice, taught *Pericles* in his Sleep, a Medicine, with which he cured a celebrated Workman who fell from the Top of it. *Meneſicles*, a famous *Grecian* Architect, gave the Deſign of theſe magnificent Veſtibles. They were begun under the Archon *Euthymenes*, in the fourth Year of the eighty fifth *Olympiad*, and compleated in five Years, under the Archon *Pythadorus*, and coſt two thouſand and twelve Talents in Building.

Pauſanias ſays theſe Veſtibles were covered with a white Marble, which for the Largeneſs of the Stones and Ornaments, ſurpaſſed even the fineſt he had ever met with. The Equeſtrian Statues (ſays he) I cannot ſay, if they were intended to repreſent the Sons of *Xenophon*, or put there only for Ornament.

Harpocration informs us, from *Heliodorus*, of a peculiarity in this Building, namely, that it had five Doors. The Marks left us by the Ancients to diſtinguiſh the Propylæa are ſtriking, even in its preſent ruinous Condition.

The Front compoſed of ſix Doric Columns without any Entablature, between which is built a Wall, then forms five Intercolumns, the Middle is the largeſt; thoſe at the Angles are ſmaller. In the Wall oppoſite to the Front are five Doors, which correſpond exactly to the five Intercolumns, theſe Doors are two Diameters, the largeſt is thirteen Feet five Inches and three parts wide; the two next, nine Feet two Inches and ten Parts, and the two leaſt are four Feet, ſeven Inches eight Parts and an half, theſe laſt are not not ſo eaſily ſeen as the other three. This Peculiarity of the five Doors is at the Entrance of the Citadel of *Athens*, and ſeems to ſhew that it was the Propylæa, agreeable to *Suidas* and *Harpocration*, and gives ſufficient Proof of what *Pauſanias* advances on the bigneſs of the Stones, which compoſed the Cieling. Meaſuring the Ruins of this Cieling, under the Roof which cover it, one of the principal Beams of Marble, broken at the two ends, was ten Feet eight Inches in Length; nine ſuch Beams, ſupported its whole Covering, each of which was ſeventeen Feet nine Parts long, another Beam, ſtill entire which covers the great Door, is twenty three Feet five Inches and ſeven Parts. 'Twas doubtleſs the ſize of theſe Pieces of Marble on which *Pauſanias* expatiates in ſpeaking of this Building, inaſmuch as the great Beam of the Temple of *Diana* at *Epheſus*, which the Goddeſs, according to the Opinion of the *Greeks*, had placed there herſelf on Account of its Weight, was but thirty *Roman* Feet, which are equal to twenty eight Feet nine Inches and ſeven Parts.

But what fully demonſtrates this Building to have been the Propylæa, is an exceeding fine Pedeſtal found there, being a part thereof, and placed before it; as was another ſince deſtroyed. Theſe two Pedeſtals, on which ſtood the Equeſtrian Statues mentioned by *Pauſanias*, were diſtant from each other a little more than the breadth of the principal Front, whence they meaſured forty Feet ſix Inches and eleven Parts, and to which they aſcended by Steps.

The Architect in the Structure of theſe Pedeſtals has endeavoured to adapt them to the form of a Horſe, by the Sides which run parallel with the Front of the Building, being narrower than the others, and ſeems plainly to indicate that the Statues preſented themſelves in Front, on approaching towards the Building. The Keys of the Propylæa were every Day depoſited in the Hands of *Epiſtates* the Archon, who govern'd the City of *Athens*.

The ARCH *of* THESEUS, *or* ADRIAN.

IT was certainly intended, either by the *Athenians*, or *Adrian* to convey an exact Idea to Poſteſterity of the Limits of their ancient City: For which Purpoſe we find the Building erected, as repreſented in PLATE XII. which on the Side next the Citadel hath this Inſcription, *This is the City of* Theſeus; and on the other, *This is the City of* Adrian, *and not that of* Theſeus.

Though at this Time the *Greeks* call this Arch by the Name of *Theſeus*, yet it might with equal, if not with more Propriety, be called the *Arch of Adrian*; becauſe in reviewing its Architecture, it appears to have been built about his Time, ſince the Columns of this Arch have Plinths in the lower Part of their Baſe, and that we ſee none of theſe Plinths in the *Ionick* Order of the Temple of *Erictheus* at *Athens*, nor in the *Corinthian* Order of the Lanthorn of *Demoſthenes*, nor indeed in the *Corinthian* Baſes, found in the Iſland of *Delos*. The Architecture of this Edifice is but indifferent.

The Columns on the left Hand of this Arch, are the Remains of *Adrian*'s *Pantheon*. Here is likewiſe ſeen the Temple of *Diana Argoteia*, or the Huntreſs, of which *Pauſanias* ſpeaks. 'Tis on the other Side the *Iliſſus*, and near it is the *Stadium*. *Diana*, according to the *Athenians* Report, coming thither from *Delos*, reſided in that Part of *Attica*, near to Mount *Hymetta*, which abounded with Game. In this Temple the young Women who became pregnant, depoſited their Zones of Virginity as a Sacrifice to this Goddeſs, who deteſted conjugal Embraces.

There is a ſmall Temple built by the *Greeks*, in which are found ſome beautiful Pieces of *Moſaic* Work: 'Tis now a Church uſed by the modern *Greeks*, dedicated to *Stauromenos Petros*, or St. *Peter Crucified*. A Building too inconſiderable to admit of further Deſcription.

O D E U M.

THE *Odeum* (as in PLATE XII.) is ſituate upon the Brow of that Rock that hath the *Turkiſh* burying Place North; the Theatre of *Bacchus* and the Caſtle Eaſt, with a little Valley between. The Foundations are of vaſt Stones, cut in a Point like a Diamond. Its Plan is ſomething more than a Semi-Ellipſis; the back Part of which forms an obtuſe Angle, hewn out of the ſolid Rock, whoſe Diameter is Four Hundred and twenty Feet. In the Center of its Radii is cut a ſquare Place, higher than the reſt of the Area, behind which are Steps to go to the Top, that are about ſix Feet high; on each Side of that are Seats, near the Length of the Radii; this has been thought by ſome the Tribunal of the ſo much celebrated *Areopagus*, and the Benches on each Side the Seats of the Senators: But with greater Probability it was the *Odeum*, or *Muſic Theatre*, built by *Pericles*; and notwithſtanding its preſent Condition, was once the greateſt Ornament of the City of *Athens*.

A DESCRIPTION *of the* PLATES *in this* WORK.

FRONTISPIECE.——A general Plan of Athens, with an Elevation of the Propylæa in its Original State.

V I E W S.

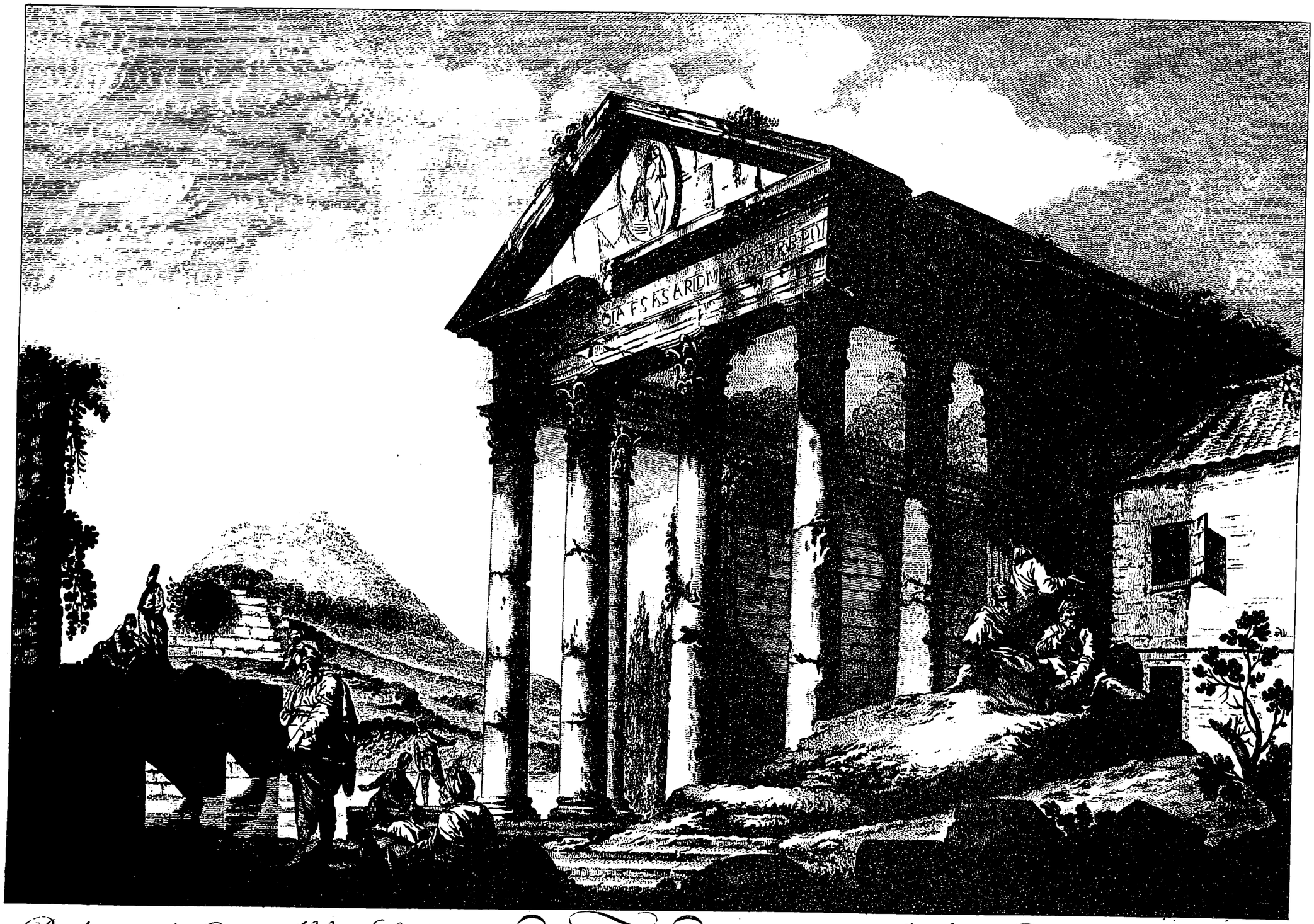
PLATE.

1. The Temple of Pola in Iſtria.—Stadium, and Bridge over the River Iliſſus.
2. The Temple of Theſeus, and the Theatre of Athens.
3. Temple of Minerva, with Hadrian's Aqueduct.
4. Lanthorn of Demoſthenes, and Port of Phalarea.
5. Ancient Temple at Mount Laurium, and Monument of Philopappus.
6. Temple of Jupiter Olympius.
7. Pantheon of Hadrian, with the Turkiſh Burying Place.
8. Temple of Minerva Suniade.
9. Temple of Auguſtus and Erictheus.
10. Temple of Corinth, and Tower of the Winds.
11. The Propylæa, and Monument of Thraſyllus.
12. Odeum, with the Arch of Theſeus, or Adrian.

Civil Architecture.

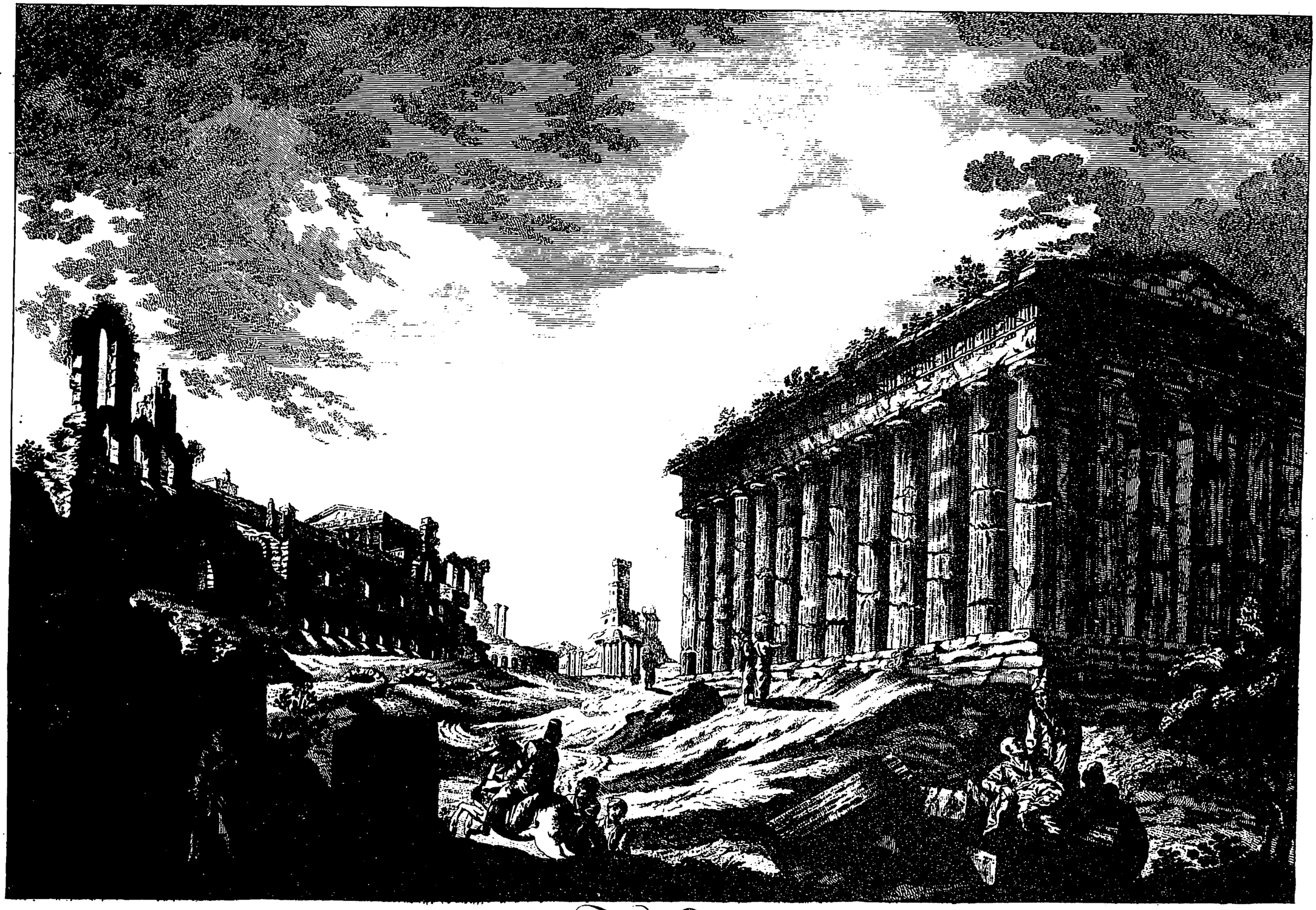
PLATE.

13. Plan, Elevation, Profile, &c. of the Temple of Pola in Iſtria.
14. Ditto of the Temple of Theſeus.
15. Ditto of the Temple of Minerva.
16. The Parts of Ditto at large.
17. Plan, Elevation, Section, &c. of Demoſthenes's Lanthorn.
18. Ditto of the Temple of Jupiter Olympius.
19. Ditto of Hadrian's Pantheon, with Capitals found at Delos.
20. Elevations of the Temple of Auguſtus, and Arch of Theſeus.
21. Ditto of Erictheus.
22. Plan of Ditto, with the Veſtibule, ſupported by Caryatides, the Entablature and Cieling.
23. A Capital of Ditto, with Directions how to draw it.
24. Plan, Elevation, Section, &c. of the Tower of the Winds.
25. Plans of the Temple at Corinth and Mount Laurium, with three Doric Columns, ſhewing the Similitude between thoſe of Corinth, Thoricion, and Delos.
26. Plan and Section of the Propylæa.



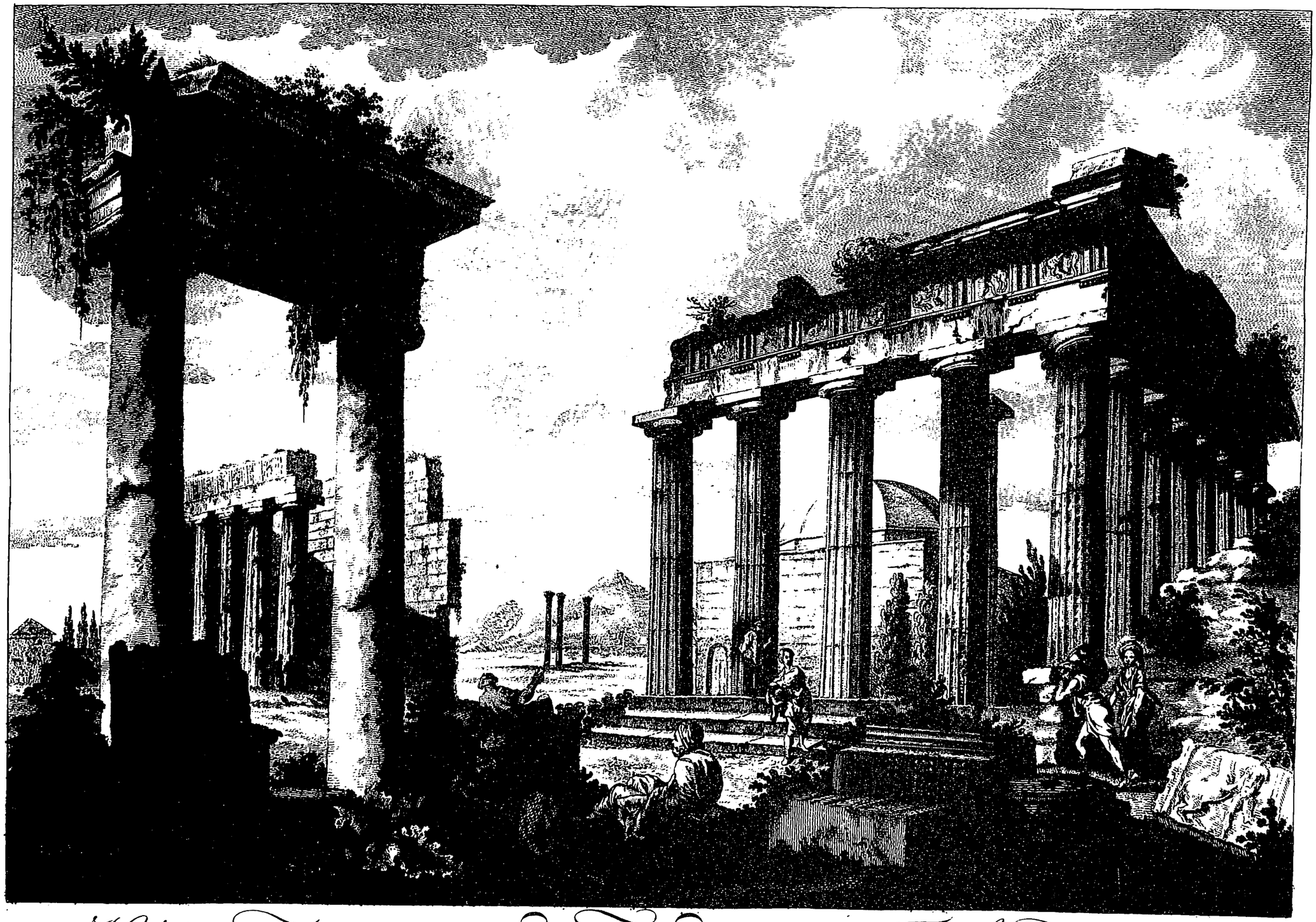
Bridge over the River Ilissus. Stadium. **ATHENS.** Pl. 1. *Temple of Pola in Istria?*

London Printed for Rob^t^ Sayer, *opposite Fetter Lane, Fleet Street.*



The Theatre of Athens. ATHENS. Pl. 2. *Temple of Theseus.*

London Printed for Rob.t Sayer *opposite Fetter Lane, Fleet Street.*



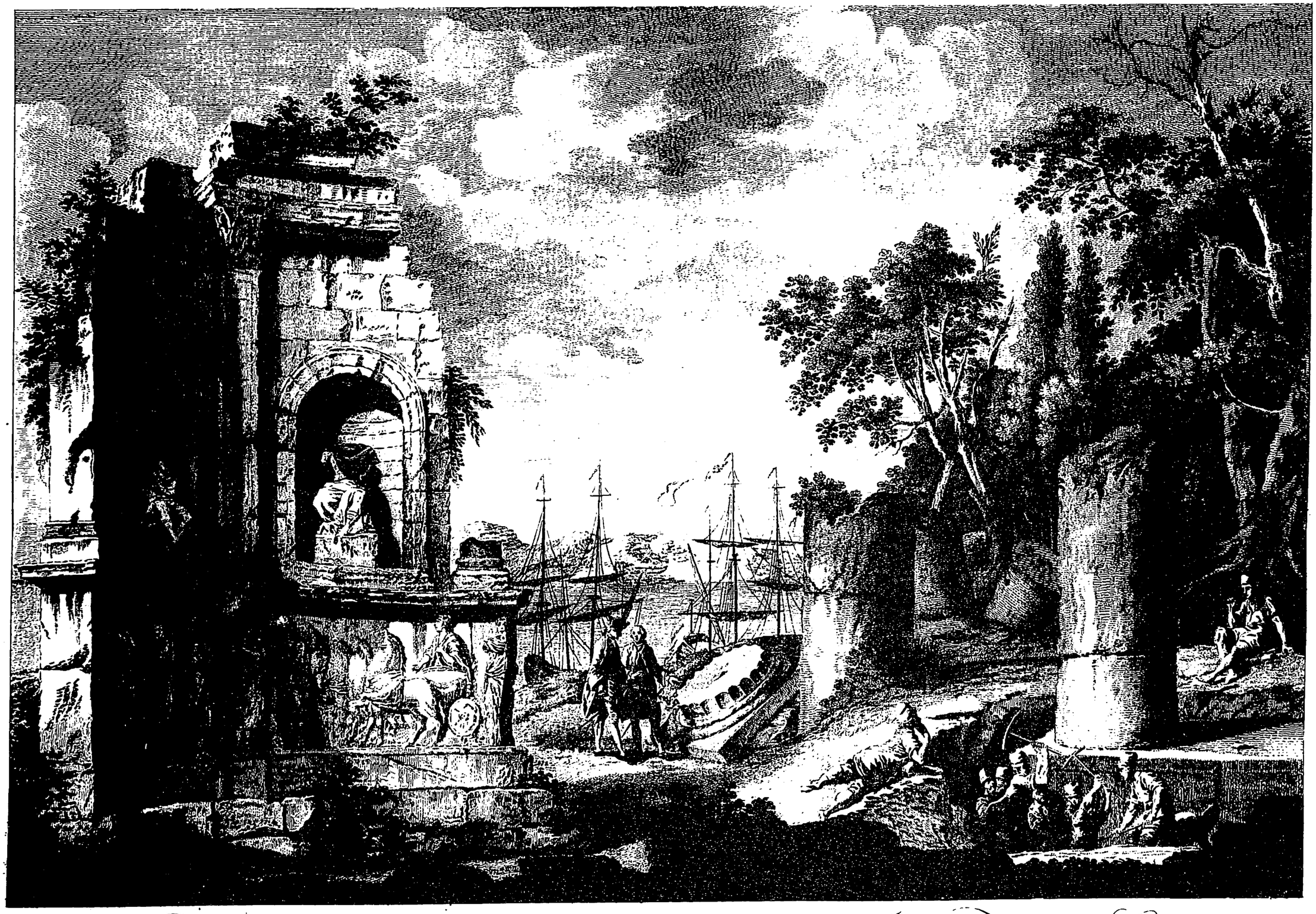
Hadrian's Aqueduct? **ATHENS.** Pl. 3. *Temple of Minerva?*

London Printed for Rob.t Sayer, *opposite Fetter Lane Fleet Street.*



Lanthorn of Demosthenes. ATHENS. Pl. 4. Port of Phalarea

London Printed for Robt. Sayer, opposite Fetter Lane, Fleet Street.



Triumphal Monument of Philopappus. **ATHENS.** Pl. 5. *Temple at Mount Taurium.*

London Printed for Rob^t. Sayer, *opposite Fetter Lane, Fleet Street.*



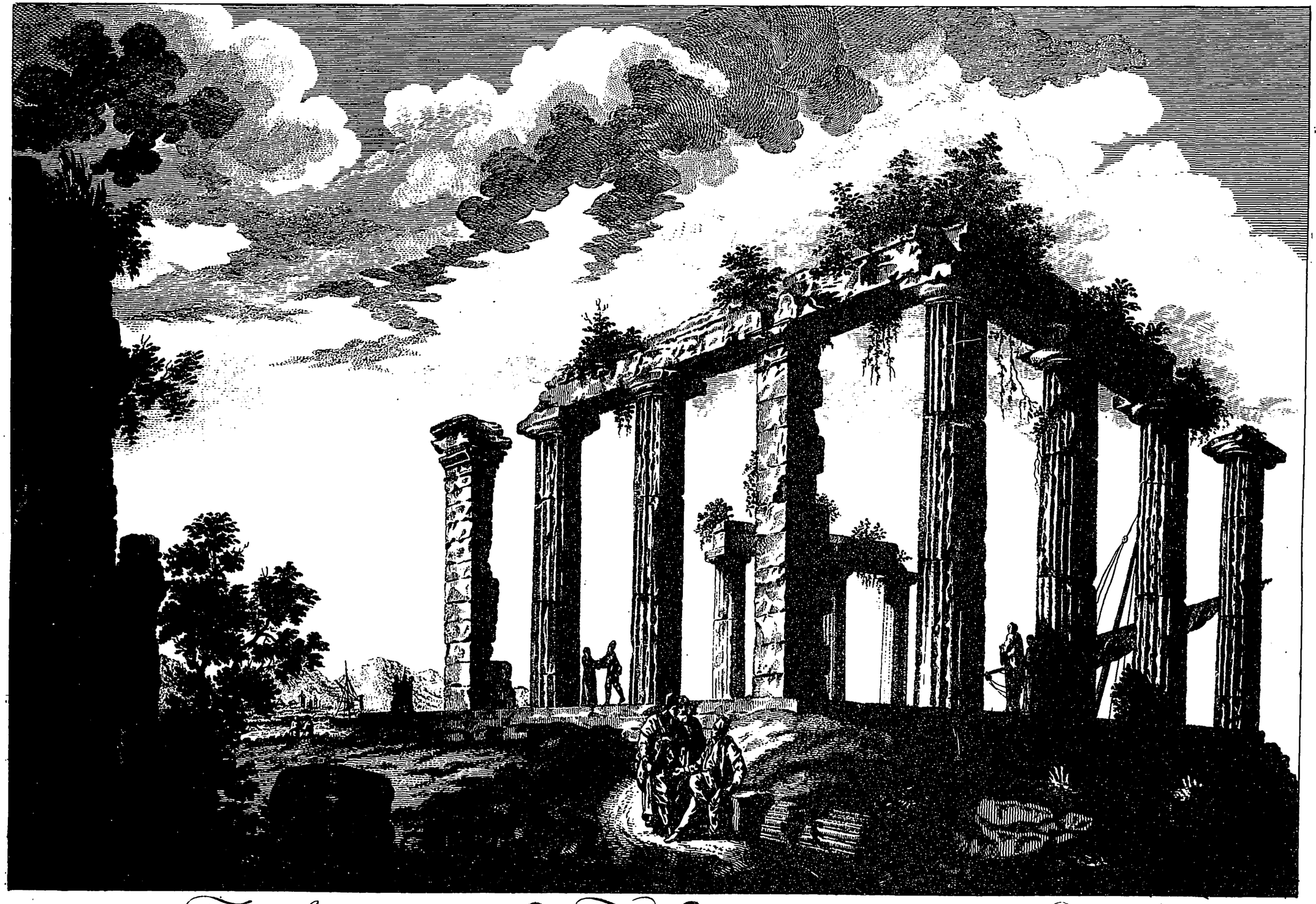
Temple of ATHENS. Pl. 6. *Jupiter Olympius.*

London Printed for Rob. Sayer, *opposite Fetter Lane, Fleet Street.*



Turkish Burying place. **ATHENS.** Pl.7. *Pantheon of Hadrian.*

London Printed for Rob^{t} Sayer, *opposite Fetter Lane, Fleet Street.*



Temple of ATHENS. Pl. 8. *Minerva Suniade?*

London Printed for Rob.t Sayer, *opposite Fetter Lane, Fleet Street.*

Temple of Erictheus.

ATHENS. Pl. 9.

Temple of Augustus.

— *London Printed for* Robt. Sayer, *opposite Fetter Lane, Fleet Street.*



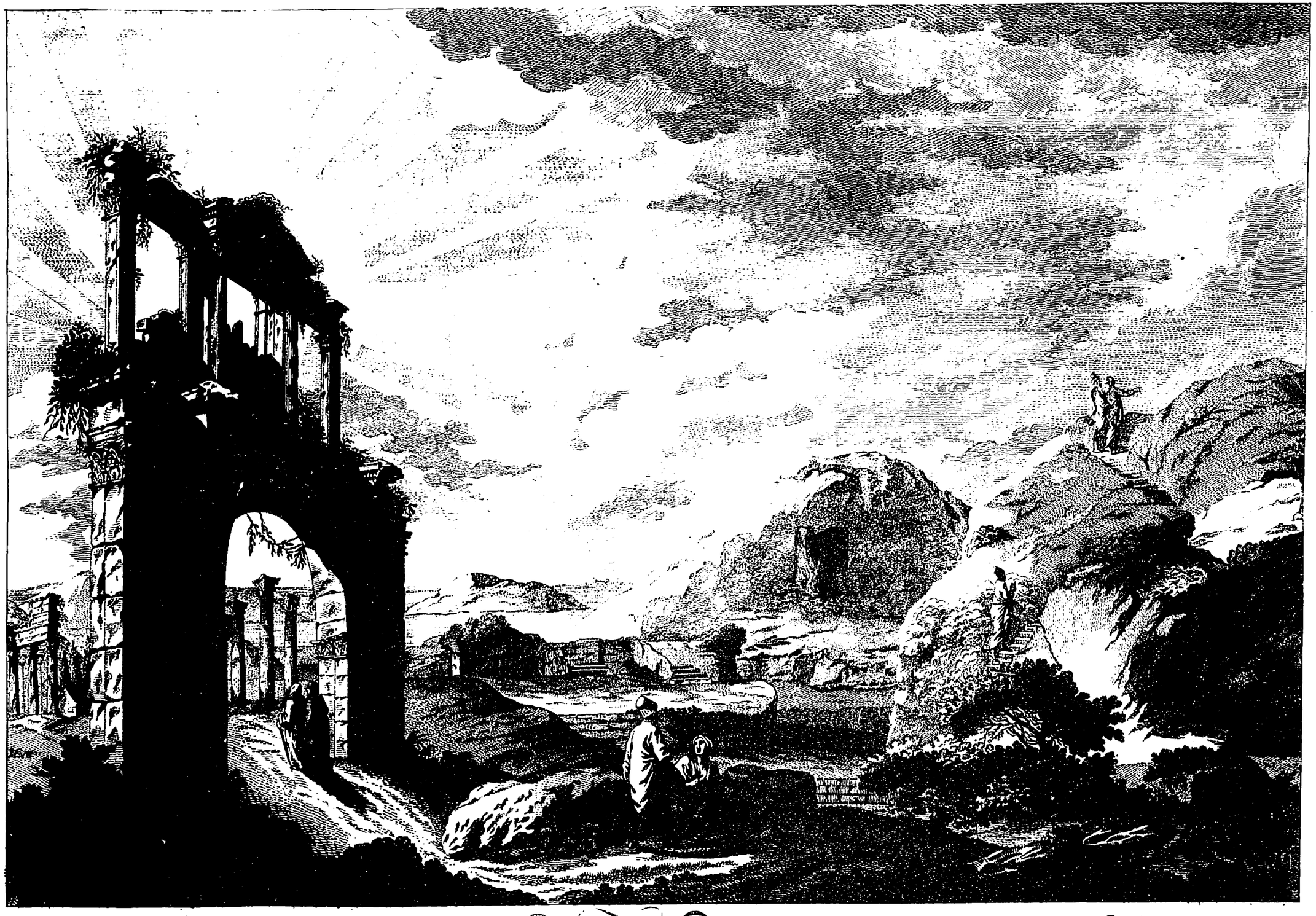
Tower of the Winds. ATHENS. Pl. 10. Temple of Corinth.

London Printed for Robt Sayer, opposite Fetter Lane, Fleet Street.



Monument of Thrasyllus. ATHENS. Pl. II. *The Propylæa.*

London Printed for Robt. Sayer, *opposite Fetter Lane, Fleet Street.*

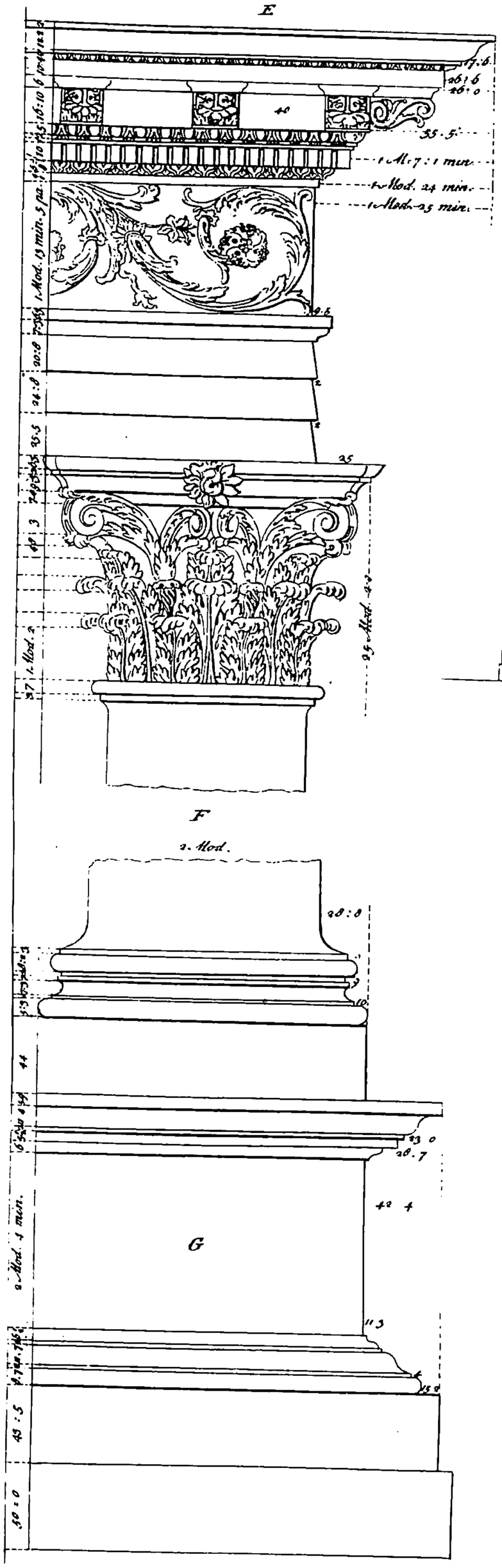


Arch of Theseus or Adrian. ATHENS. Pl. 12. *Odeum?*

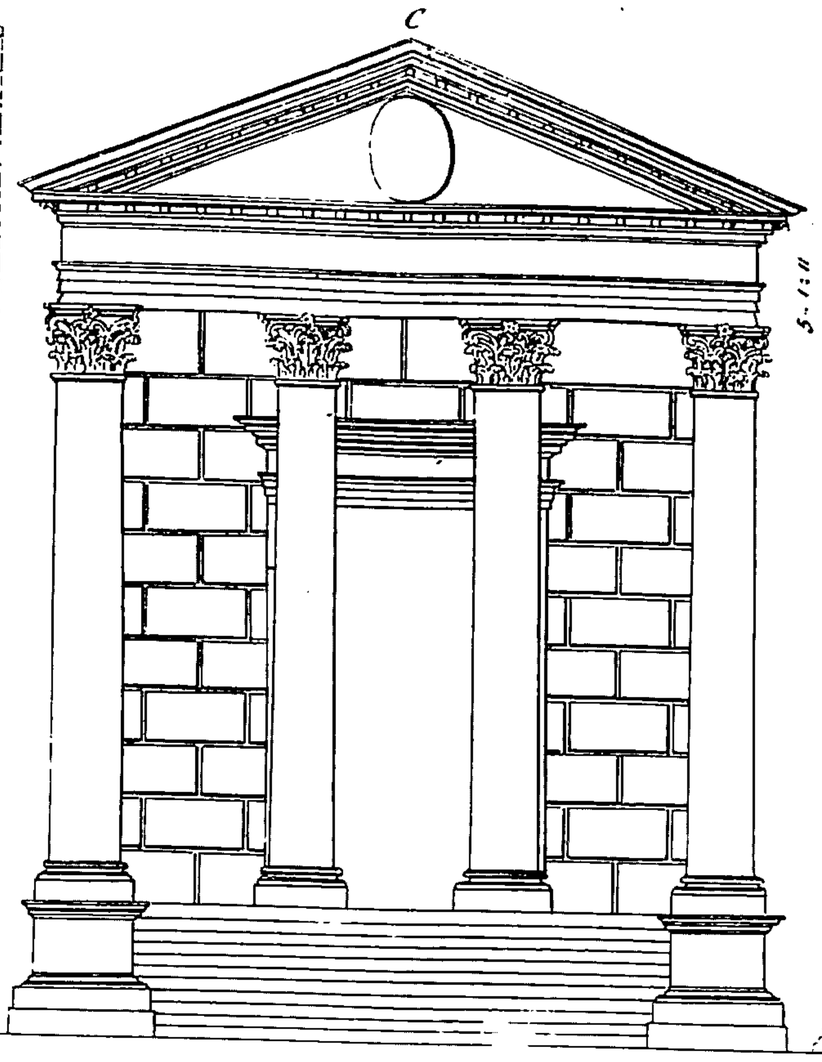
London Printed for Robt. Sayer, *opposite Fetter Lane, Fleet Street.*

Pola in Istria, this column is divided into 2 Mod.ⁱ or 120 minᵘ.

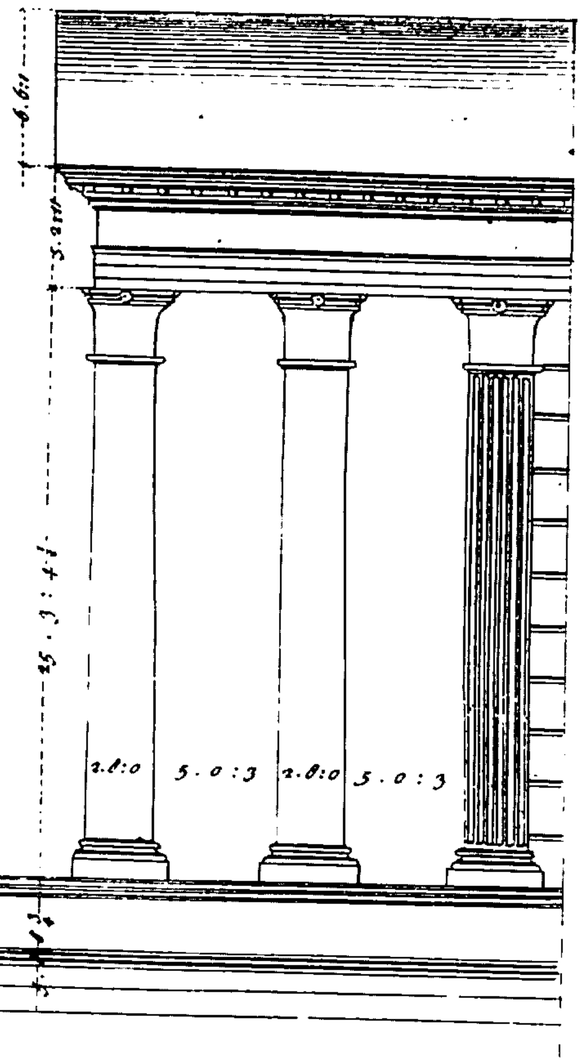
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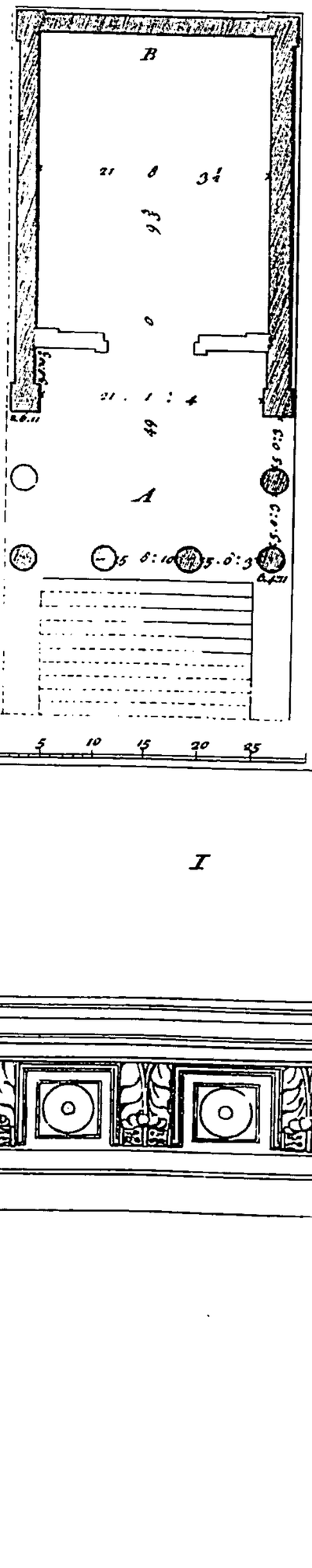
C



D



B



I

A . Vestibule .
B . Cell .
C . Elevation of the Portico .
D . Flank of the Portico .
E . Entablature and its Ornaments .
F . Shaft of the Column .
G . Pedestal with its parts .
H . Plan of the Capital .
II . Sofit .
KK Plancer .

Temple of Theseus. The Shaft of this Column is divided into 2 Mod.s or 120 Min.ts

Fig. 5.

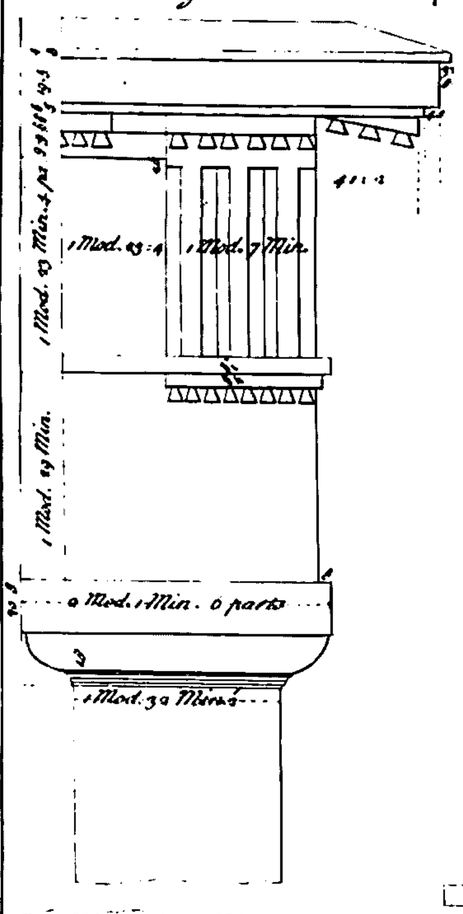


Fig. 4.

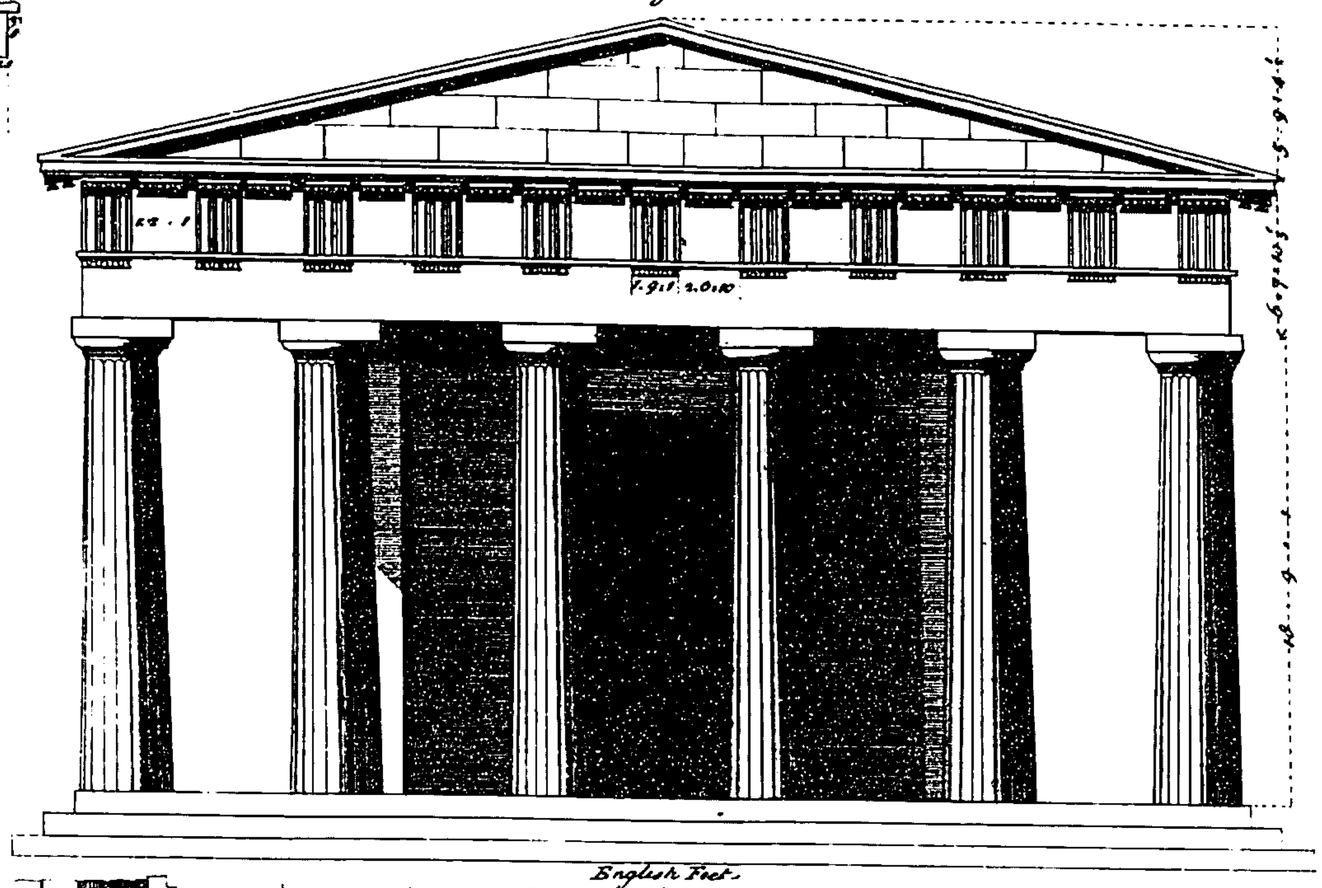


Fig. 1. Plan :—
2. Shews the manner of placing the Stones to form the Pannels.—
3. Inner Profil of the Portico.—
4. Elevation of the Portico.—
5. Ceiling inverted.
A. Architrave.—
B. Frize.—
C. C. Gutta's.—

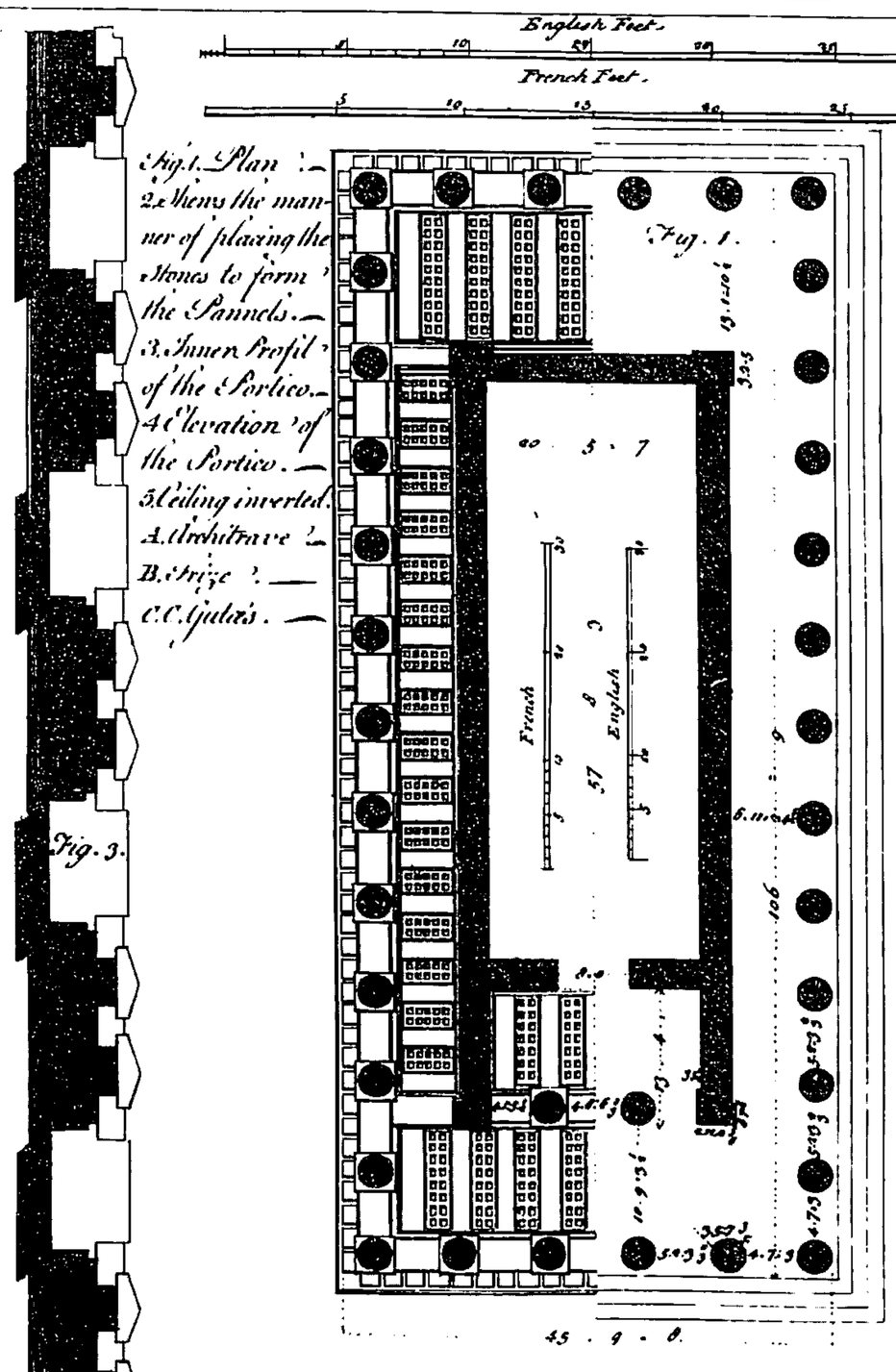
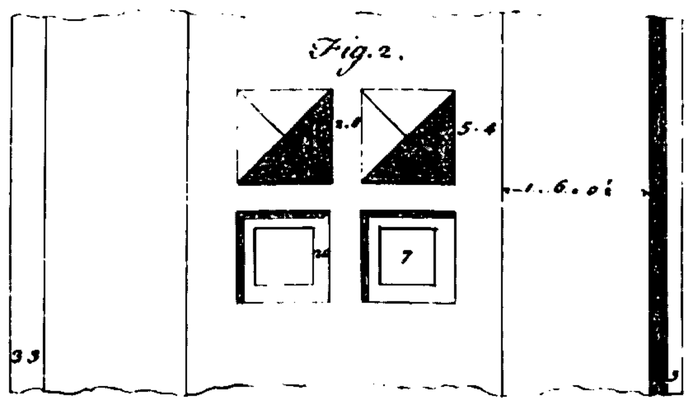
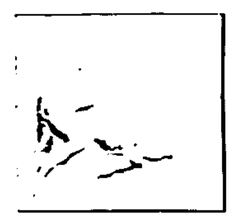


Fig. 3.

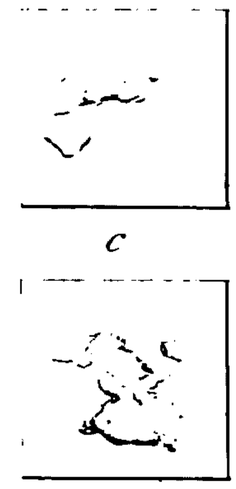
Fig. 2.











C



C



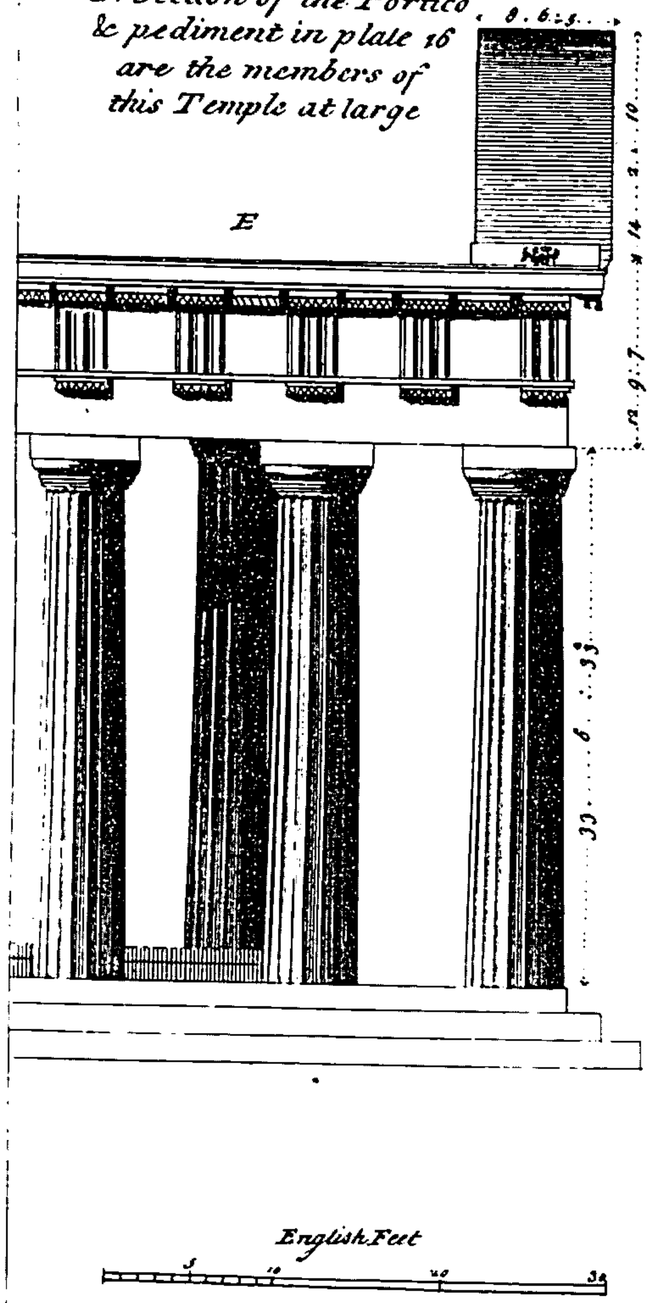


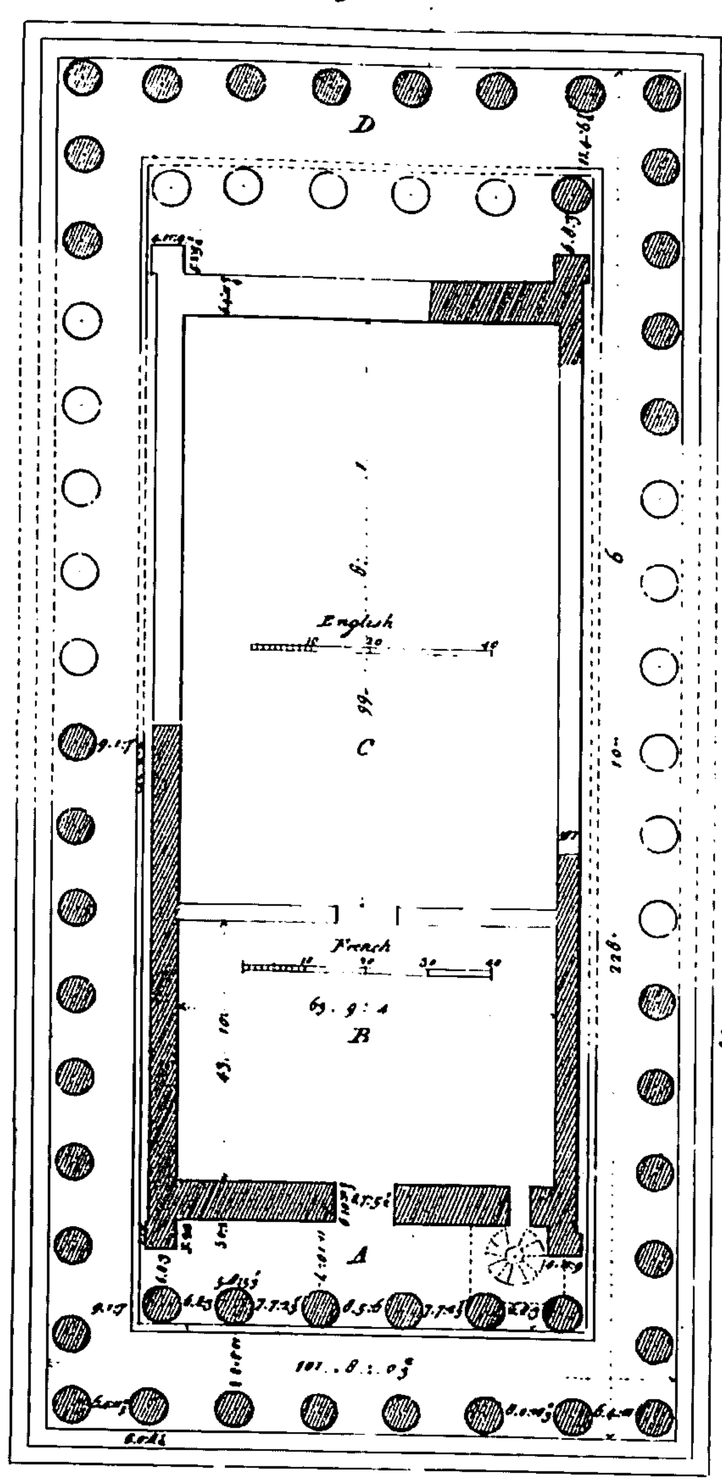


Temple of Minerva
divided by Feet & Inches.

Fig. 1. Ground Plan
2. Elevation of the Portico
A. Portico
B. Vestibule
C. Cella of the Temple
D. Eastern Portico
E. Profil of the Portico
F. Section of the Portico
& pediment in plate 16
are the members of
this Temple at large

Fig. 1.





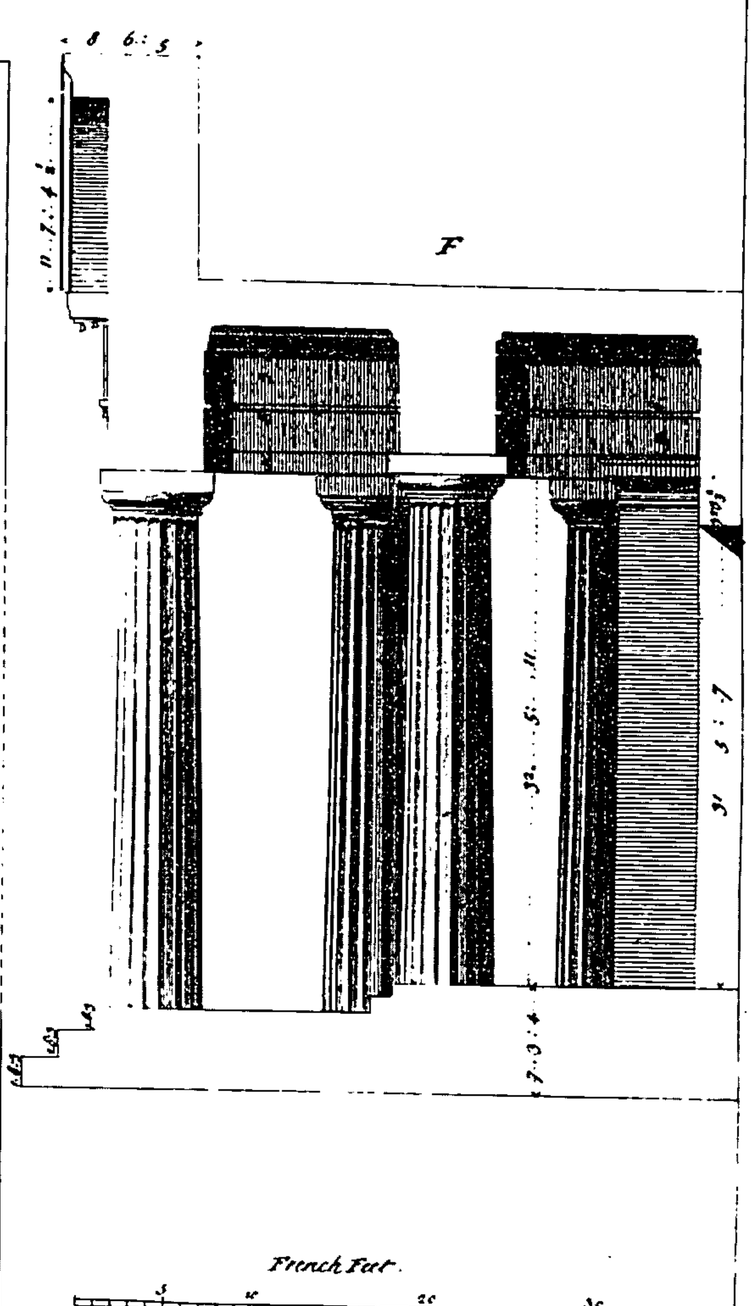
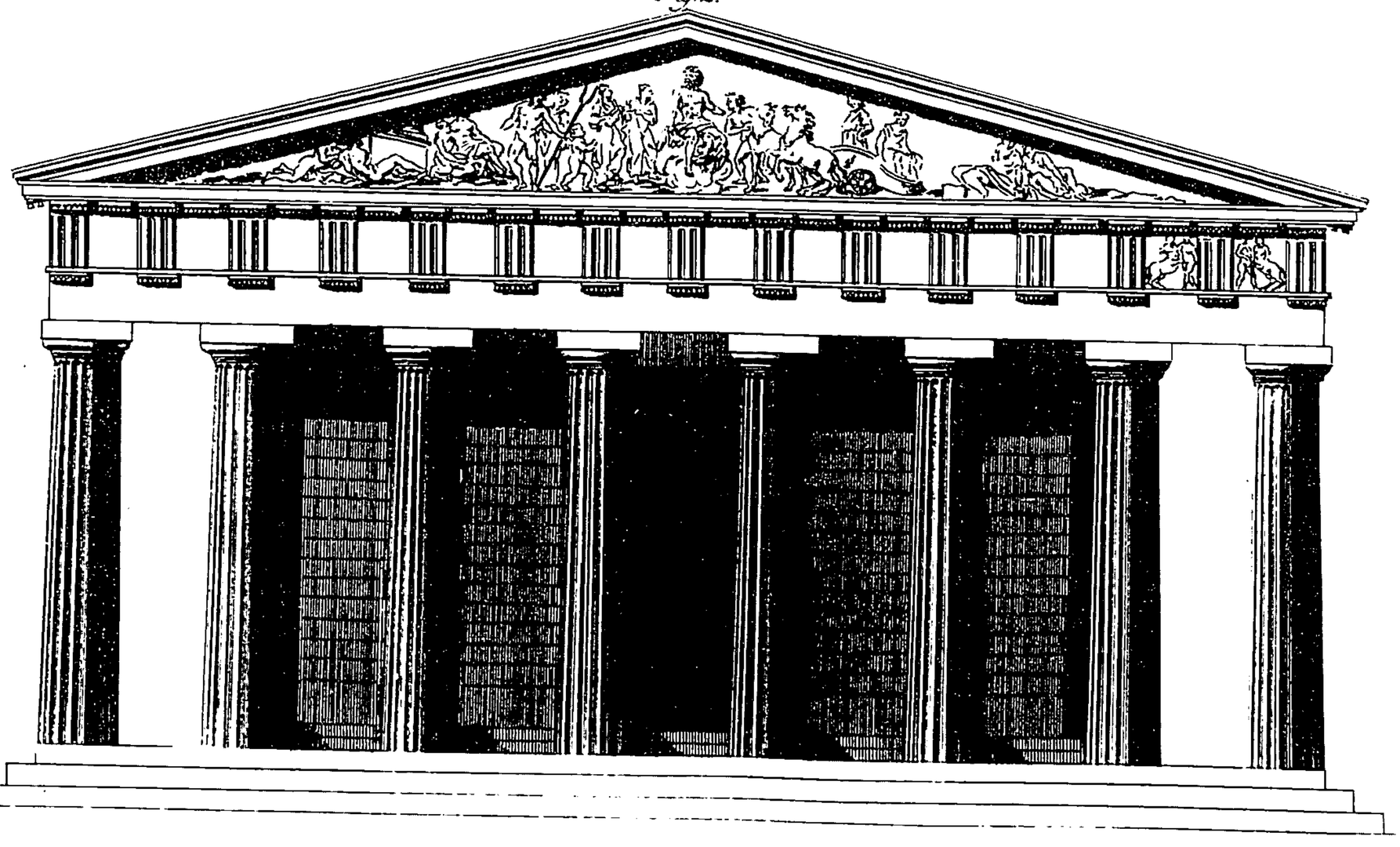


Fig. 2.



Temple of Minerva.

This Column is divided into 60 Minutes and each into ten Parts.

Fig 1 Elevation of the Entablature
A. Pediment
B. Cornice
C C. Gutas.
D. Triglyphs.
E Frize
F Architrave frize &c of the interior part.
G Capital

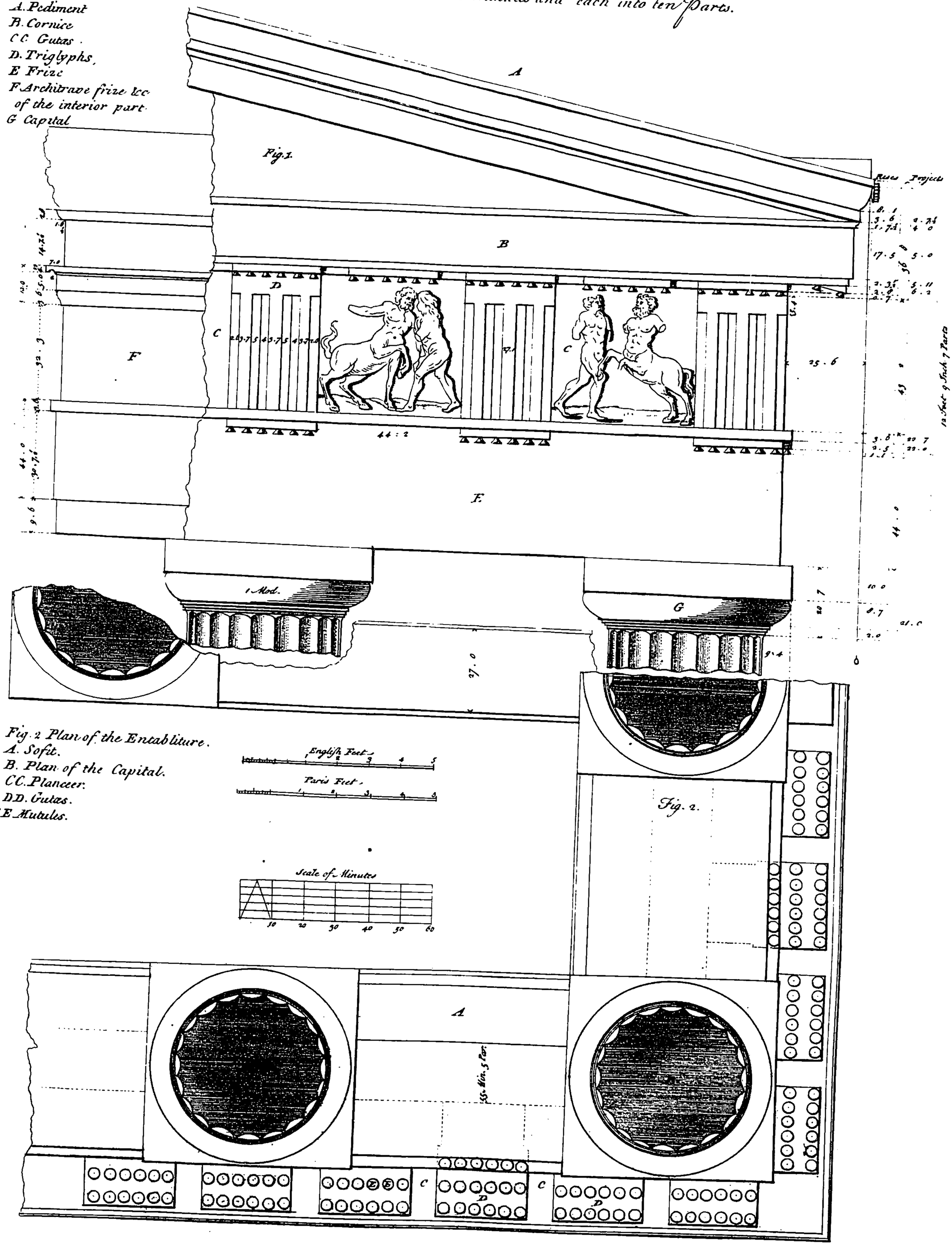


Fig. 2 Plan of the Entablature.
A. Sofit.
B. Plan of the Capital.
C C. Planceer.
D D. Gutas.
E E Mutules.

Lanthorn of Demosthene's. *The Column divided into 60 minutes above the Cornish is divided by Feet & Inches*

Fig. 1.

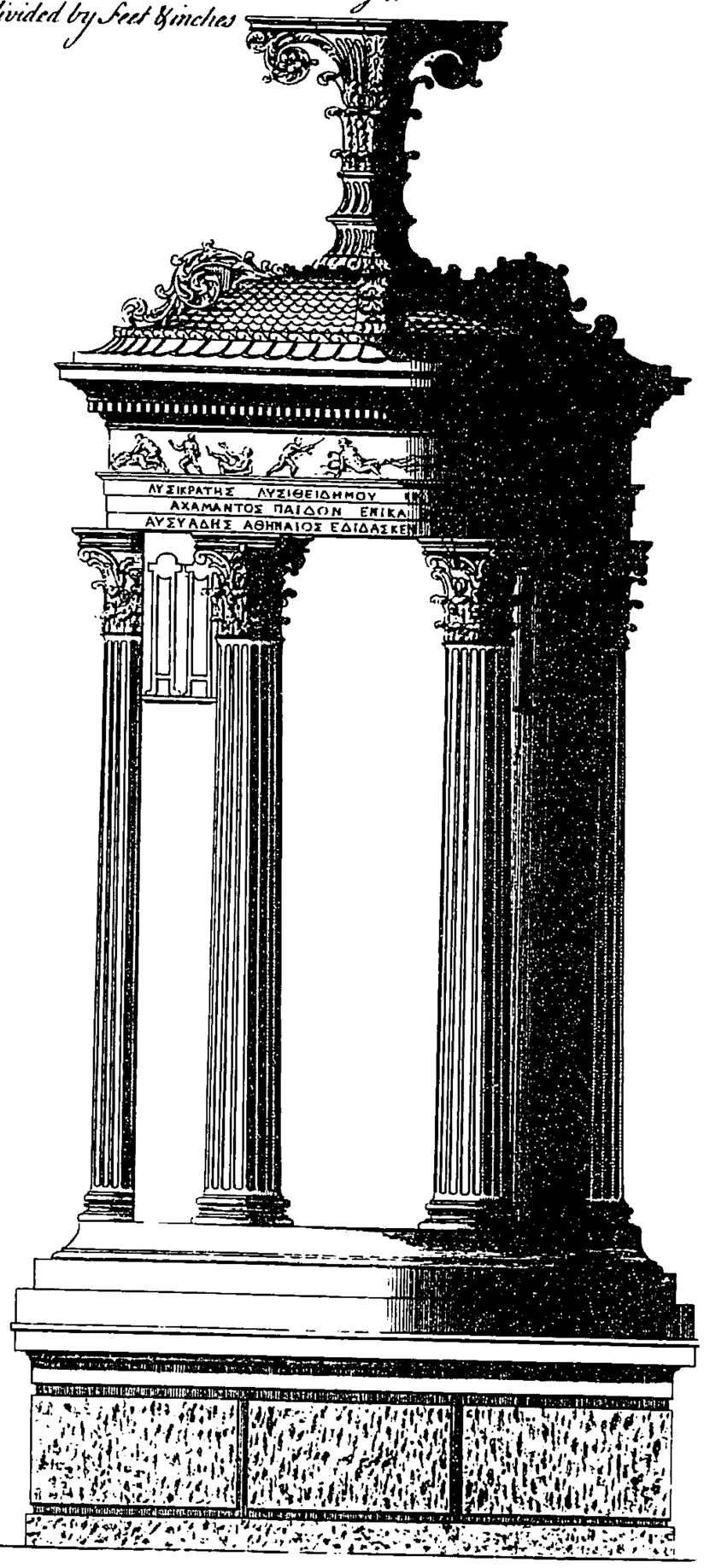


Fig. 2.

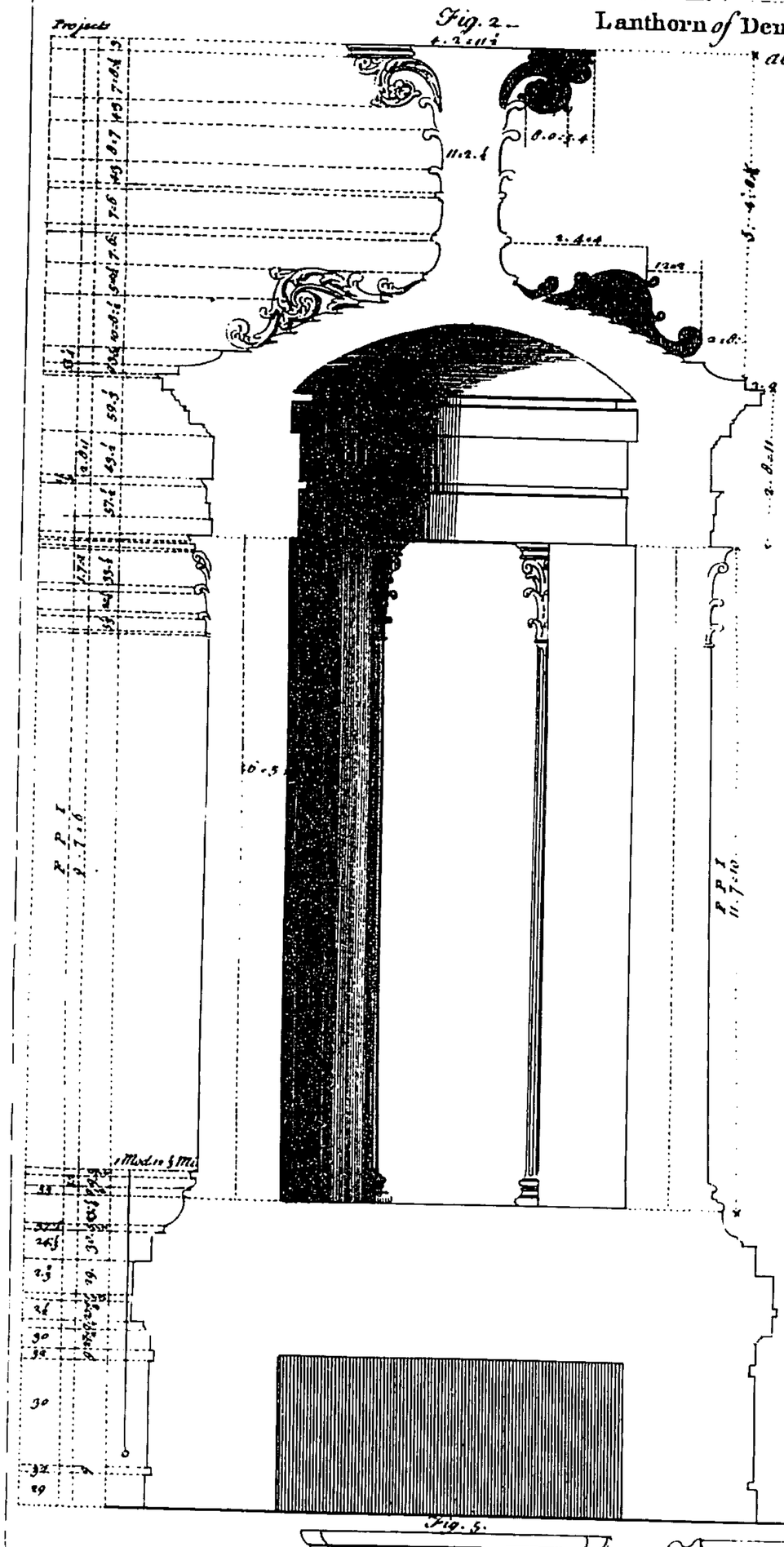


Fig. 5.

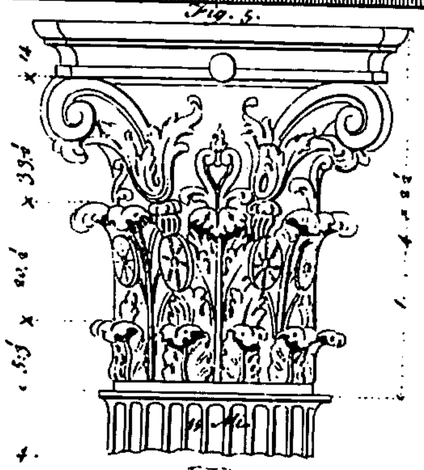


Fig. 6.

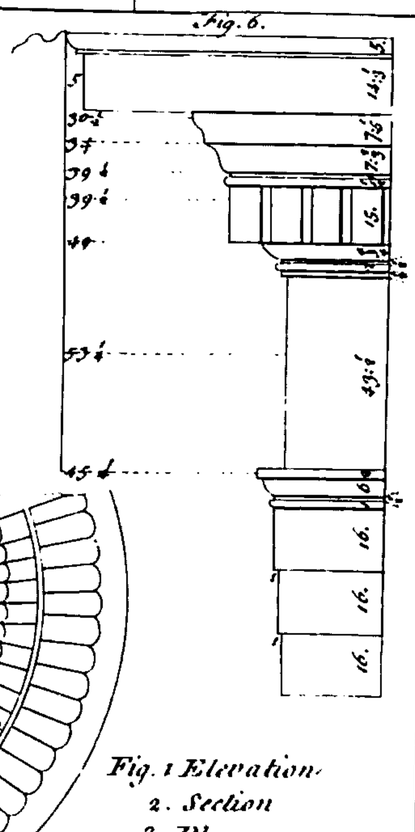


Fig. 4.

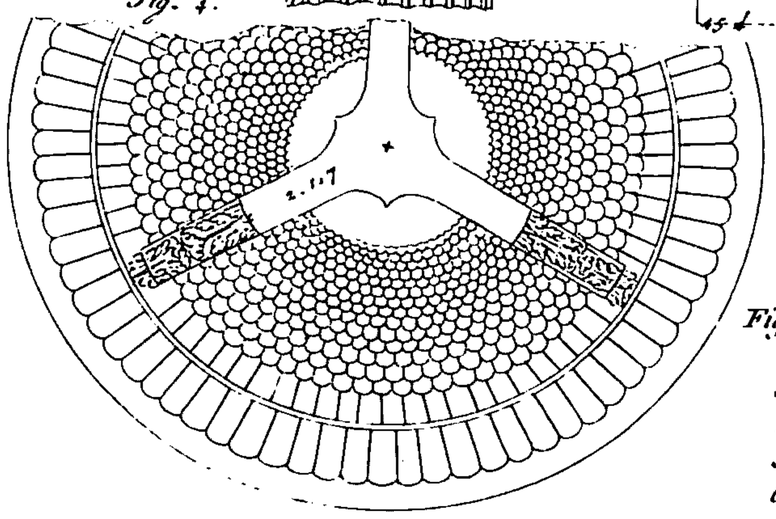
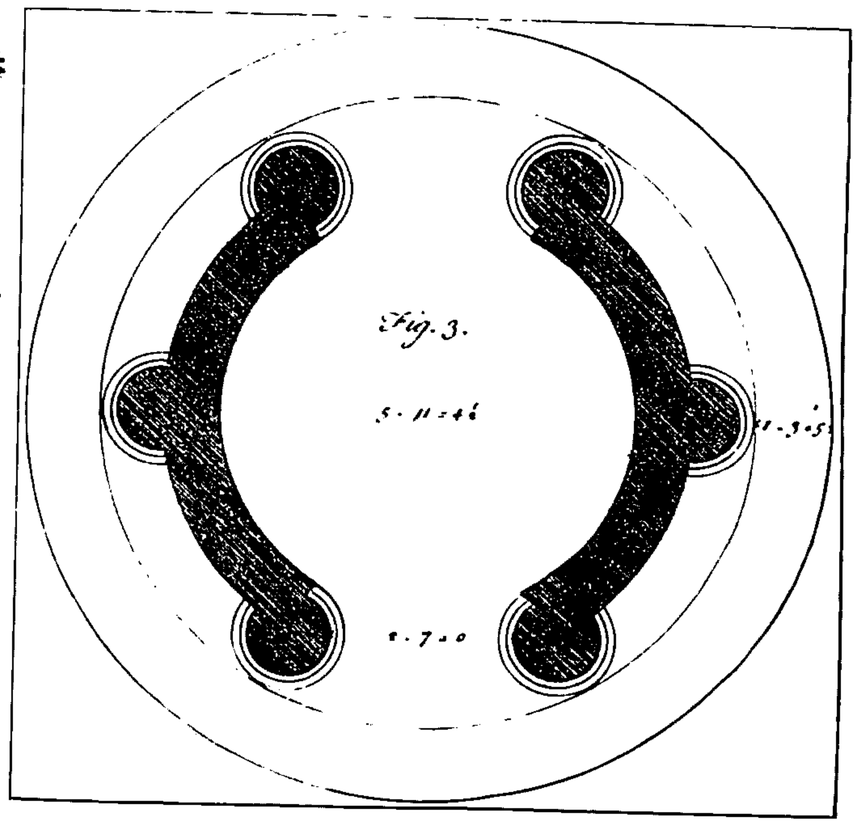


Fig. 3.



English F.t

French F.t

Fig. 1 Elevation
2. Section
3. Plan
4 D.o of the Dome
5 Capital
6. Entablature

Temple of Jupiter Olympius *this Column is divided into 2 Mod^s or 120 Minutes.*

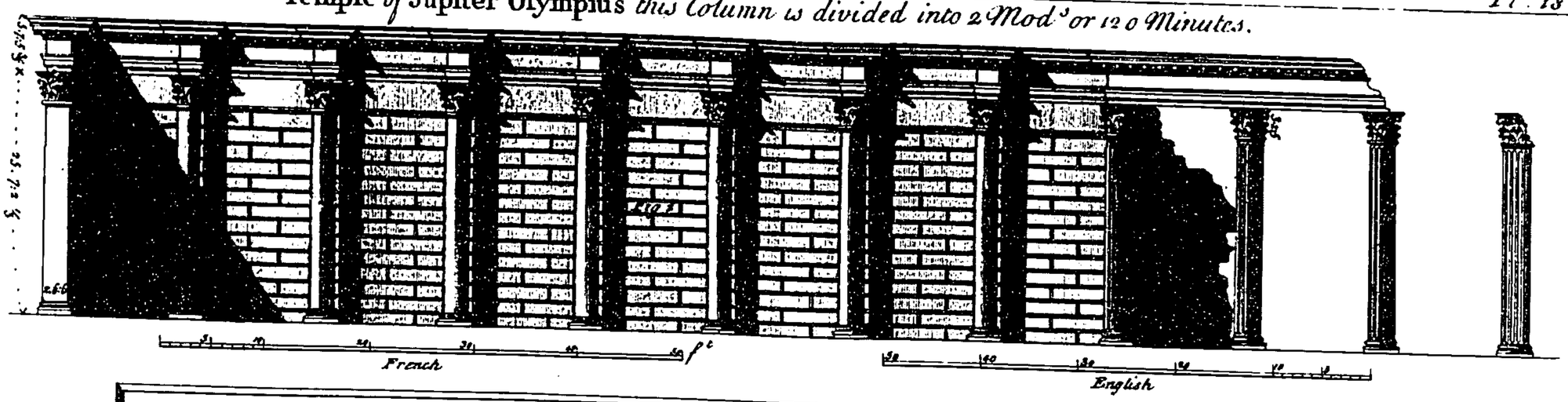




Fig. 1. Elevation of the parts Remaining.
2. Plan of the Temple.
3. Court.
4 Entablature.
5. D^o inverted to Shew the ornaments of its Plancere.

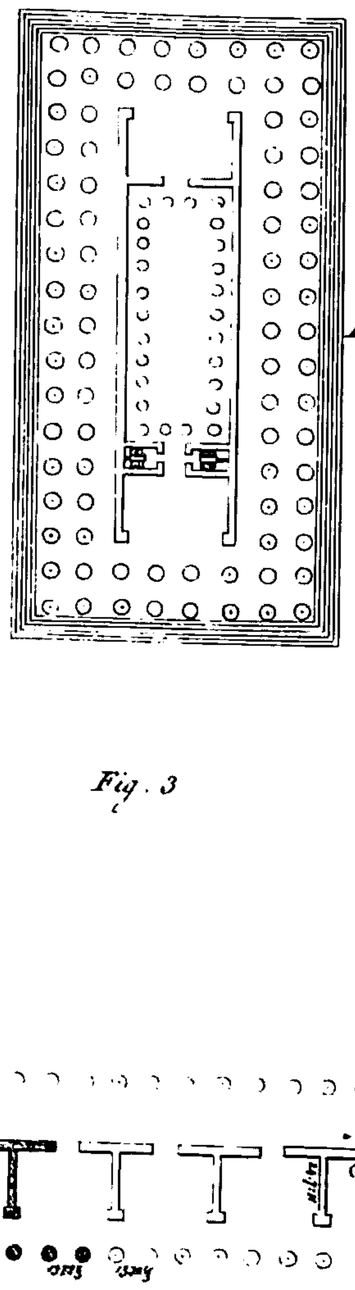


Fig 2

Fig. 3

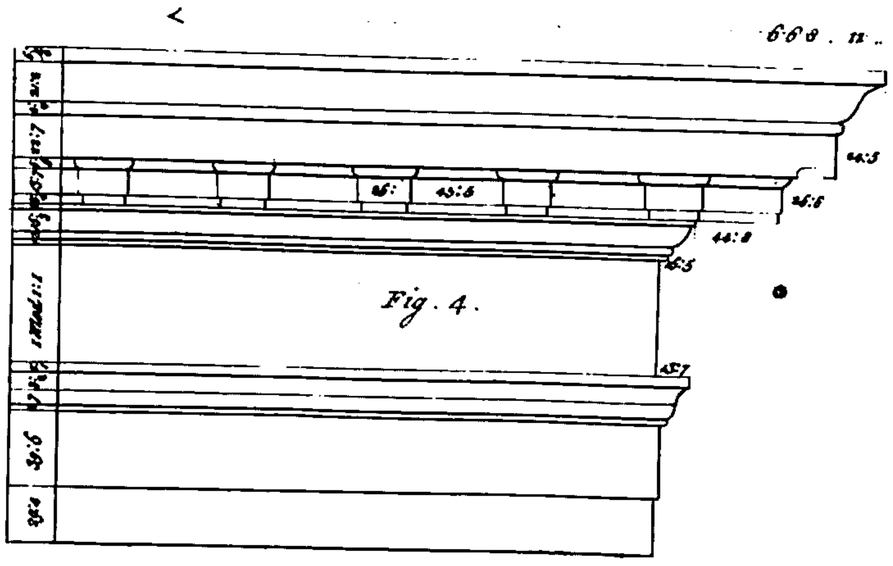


Fig. 4.

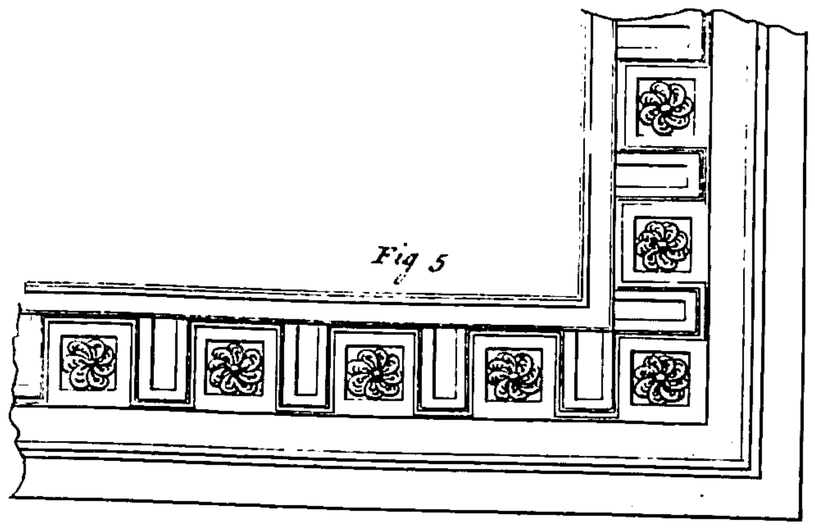


Fig 5

Pantheon of Hadrian, Fig. 1. Divided by feet & inches.

Fig. 2.

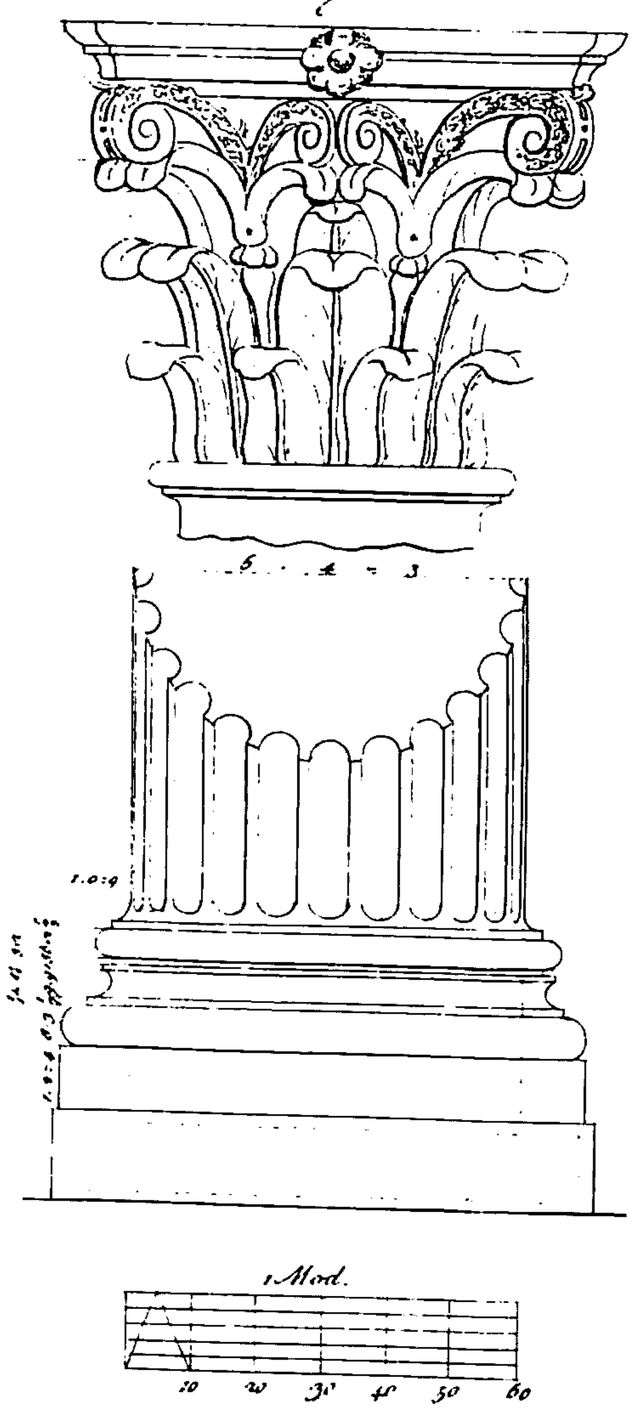
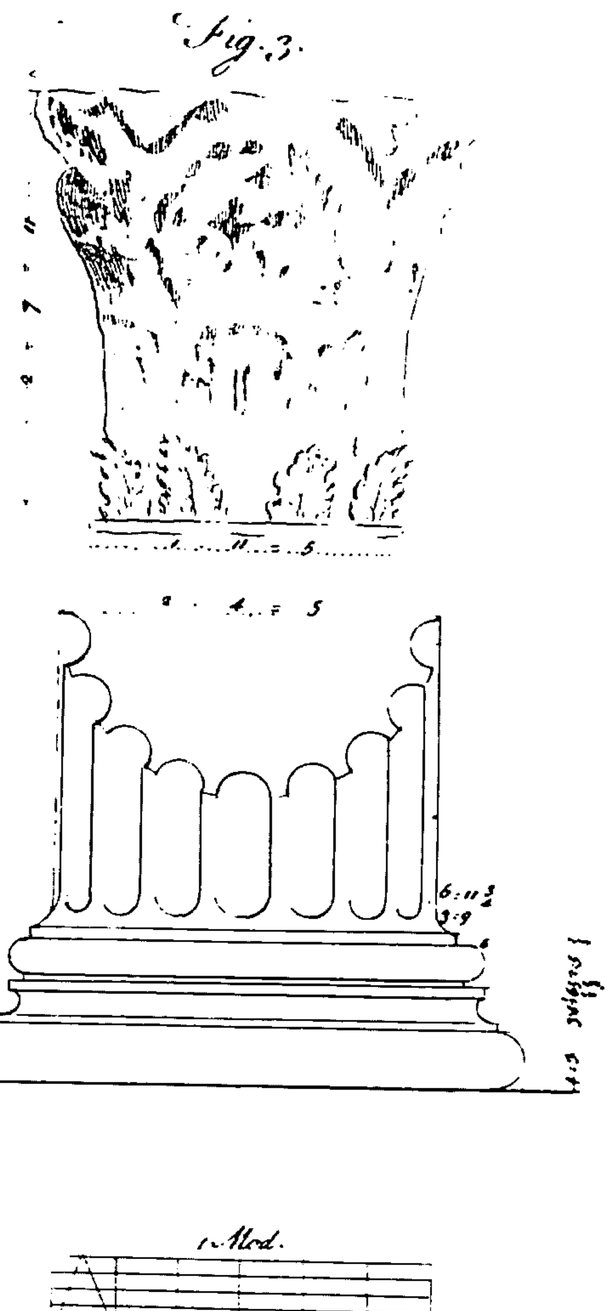


Fig. 3.



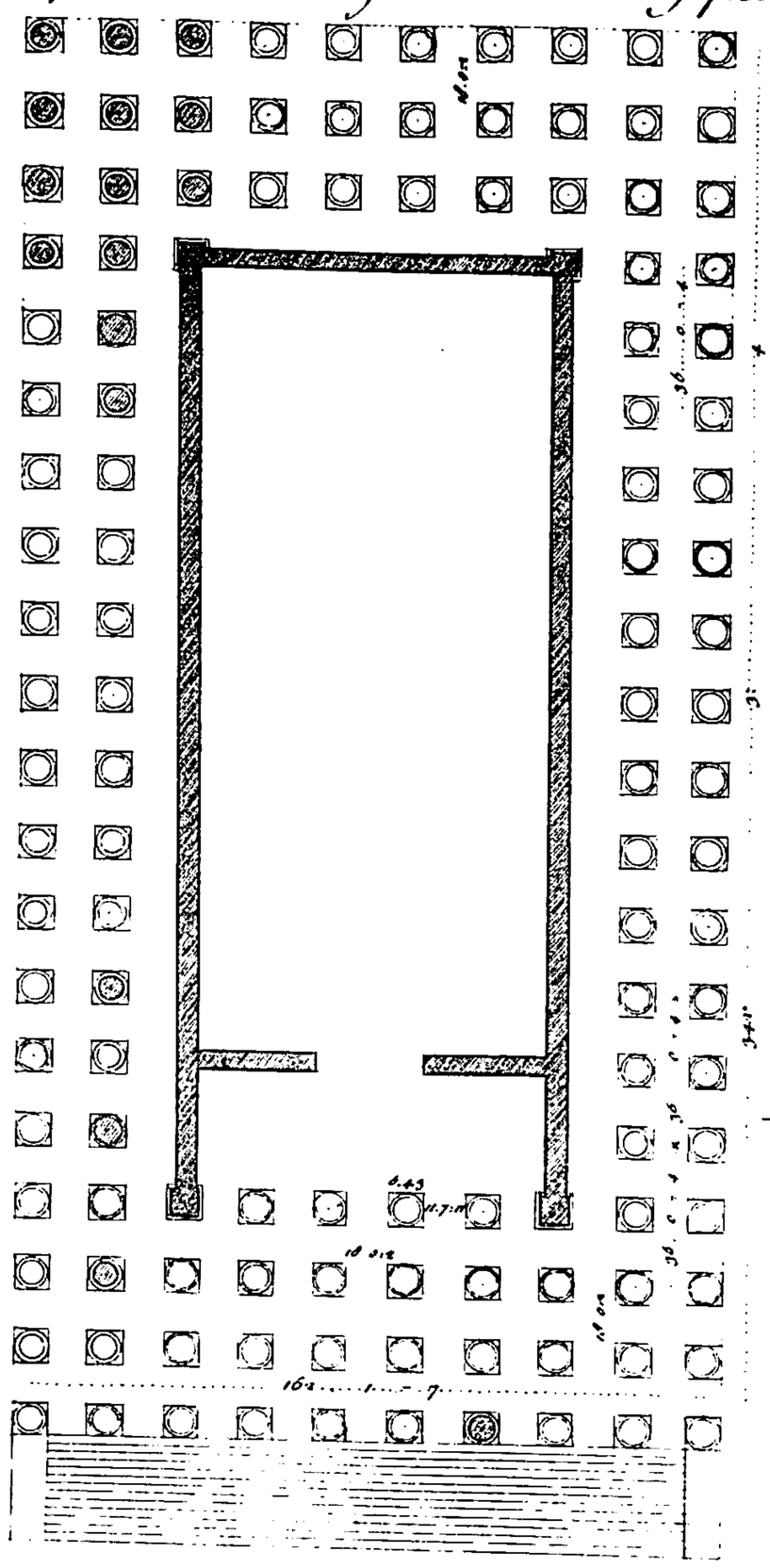


Fig. 1. Cell of the Temple ij. remaining columns are shaded.
2. Capital and Base.
3. Base and Capital found at Delos.
4&5. Plan & upright of a verry uncommon Capital found also at Delos, and. has great resemblance with the Composite Order.

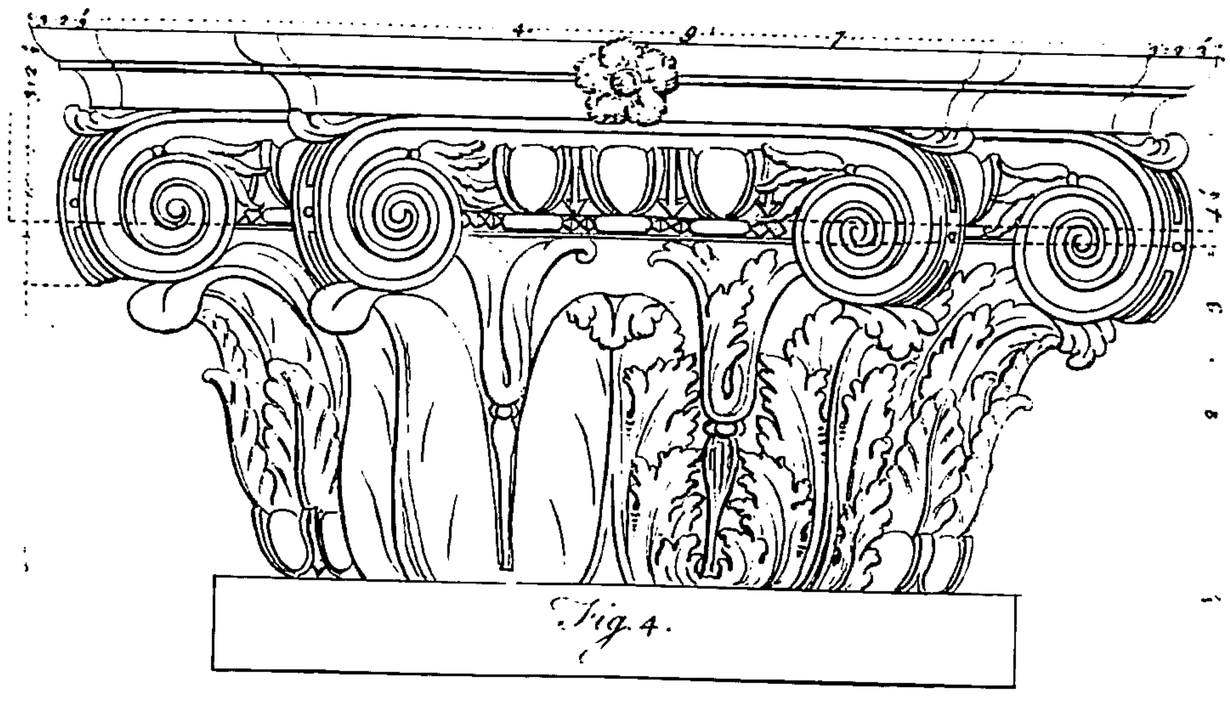


Fig. 4.

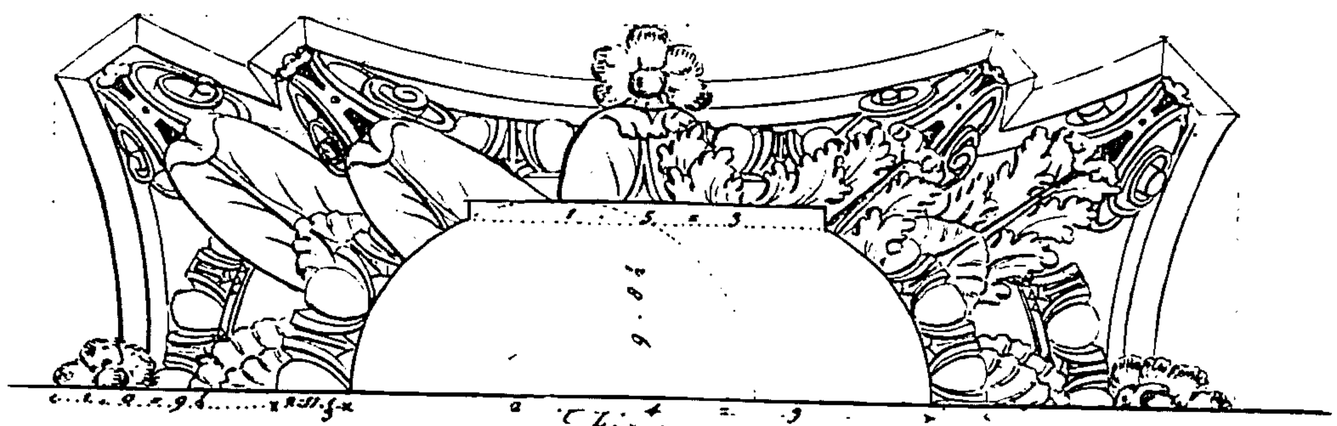
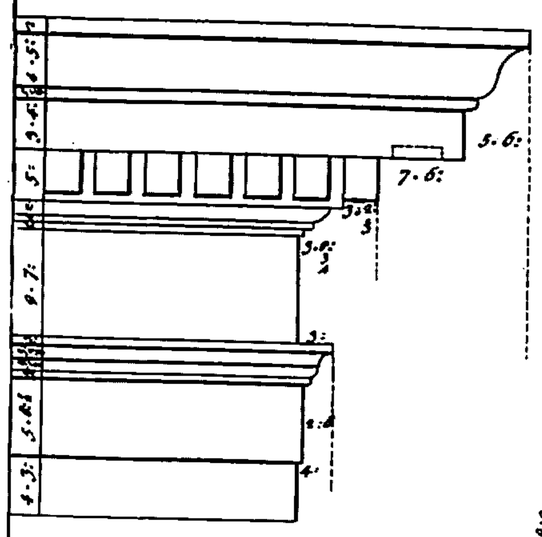


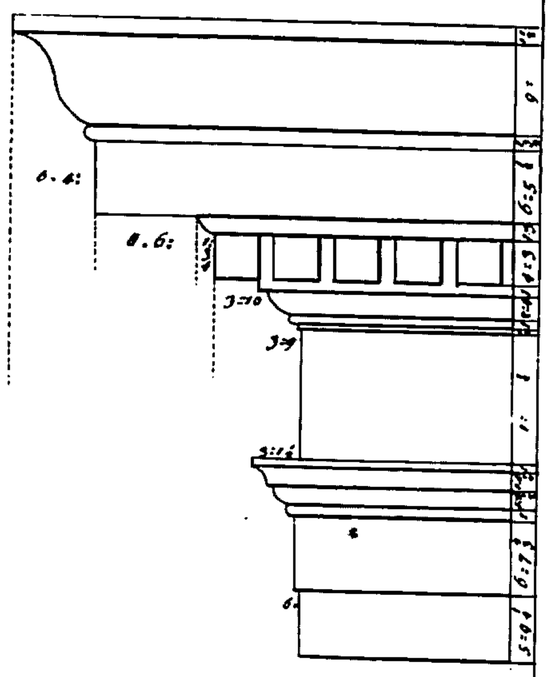
Fig. 5.

Arch of Theseus or Hadrian divided by Feet and Inches.

C



B



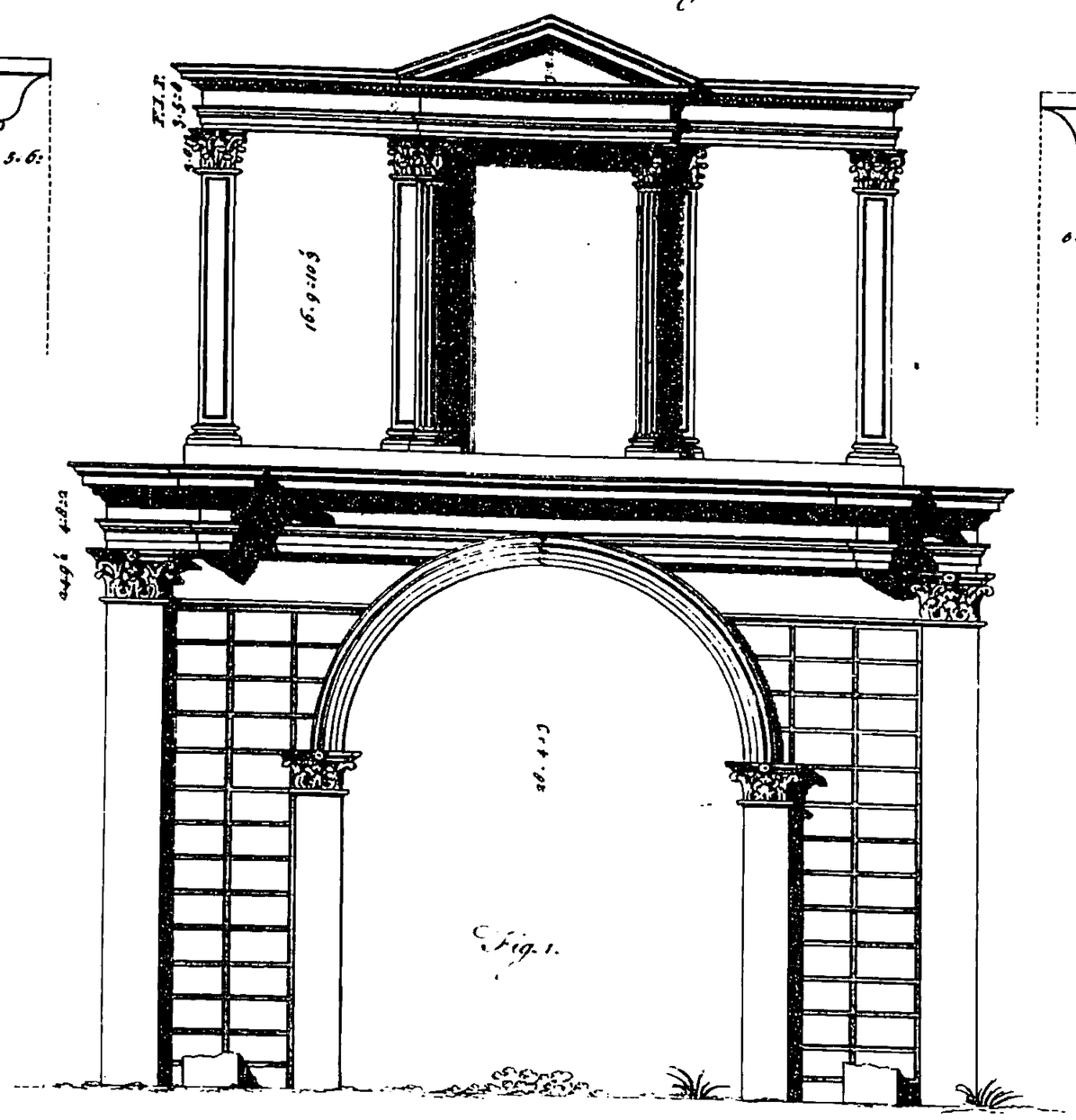


Fig. 1.

Fig. 2.

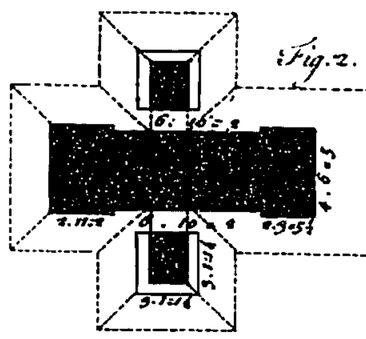
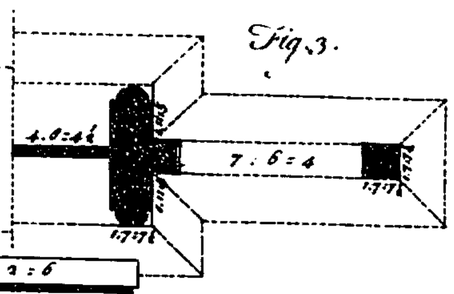
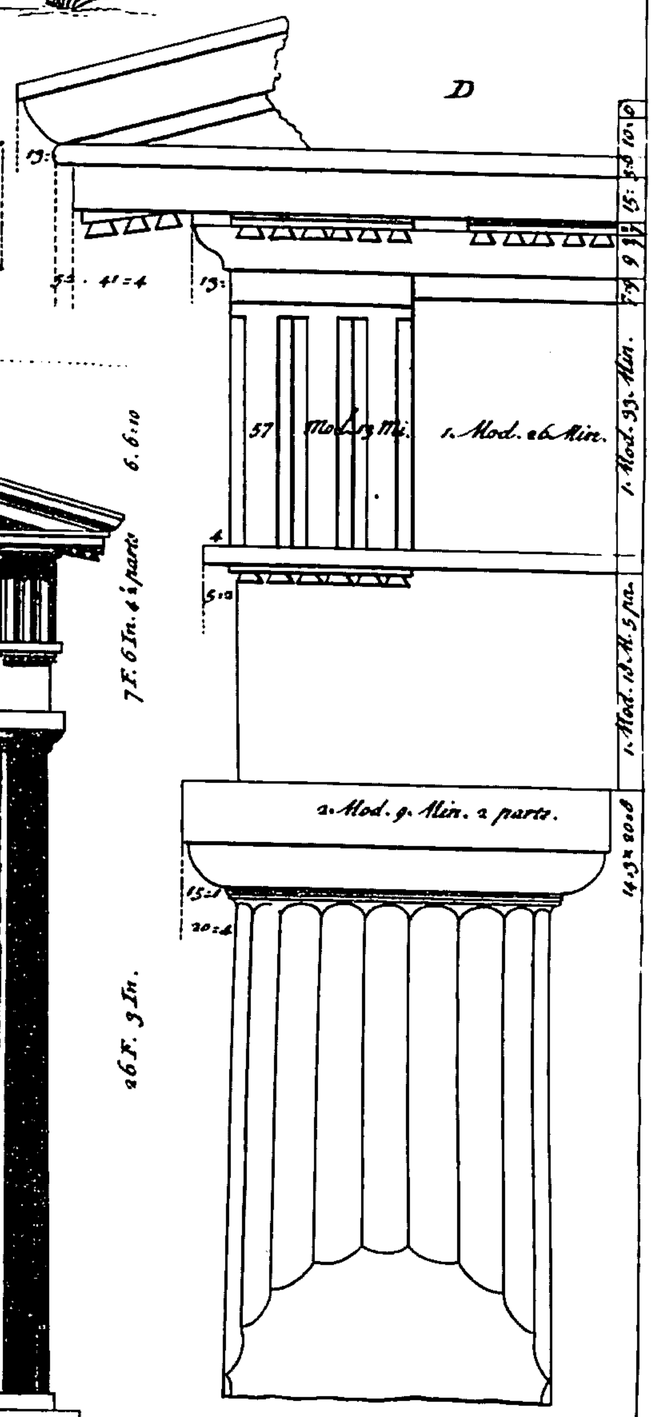


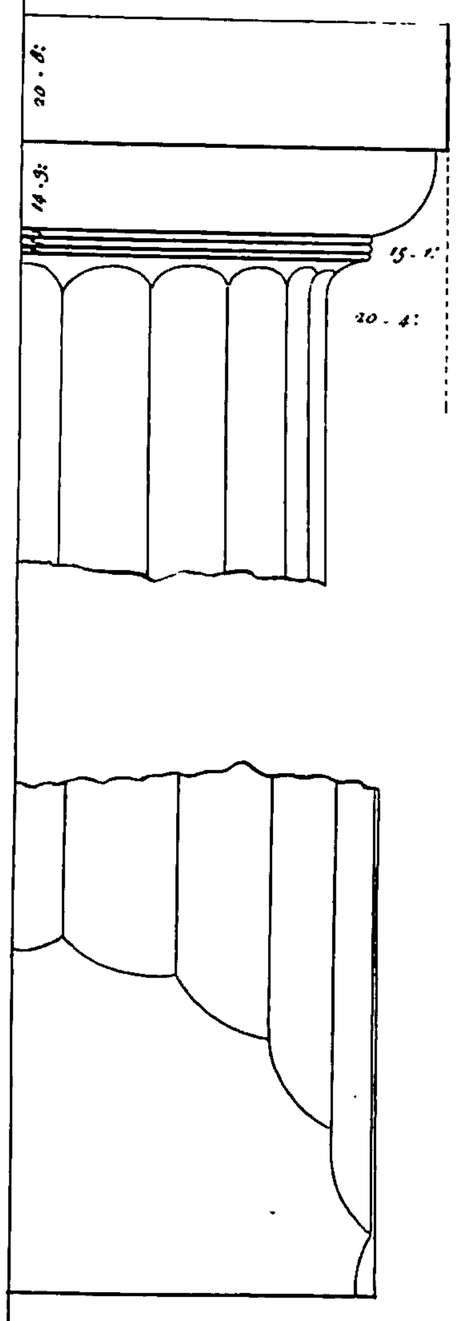
Fig. 3.



D



E



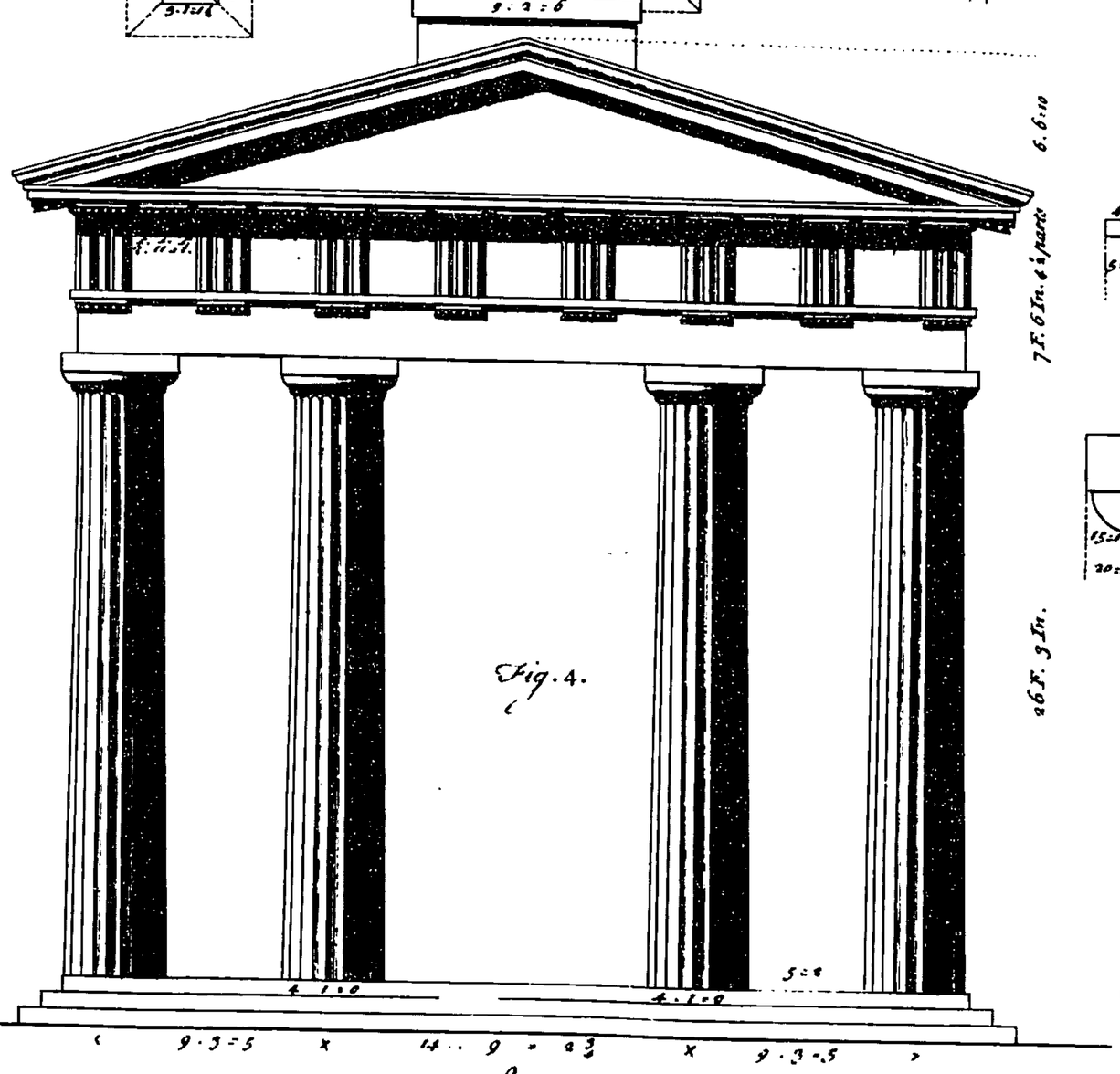


Fig. 4.

Fig. 1. Elevation of the Arch.
2. Ground Plan.
3. Plan of the upper part.
B. Lower Entablature.
C. Upper Do.

Fig. 4. Elevation of the Portico.
D. Entablature.
E. Capital.

Temple of Augustus.

Temple of Erictheus this Column is 2 Mod.ʳ or 120 Minutes.

E

F

A

B

C

D

G

H

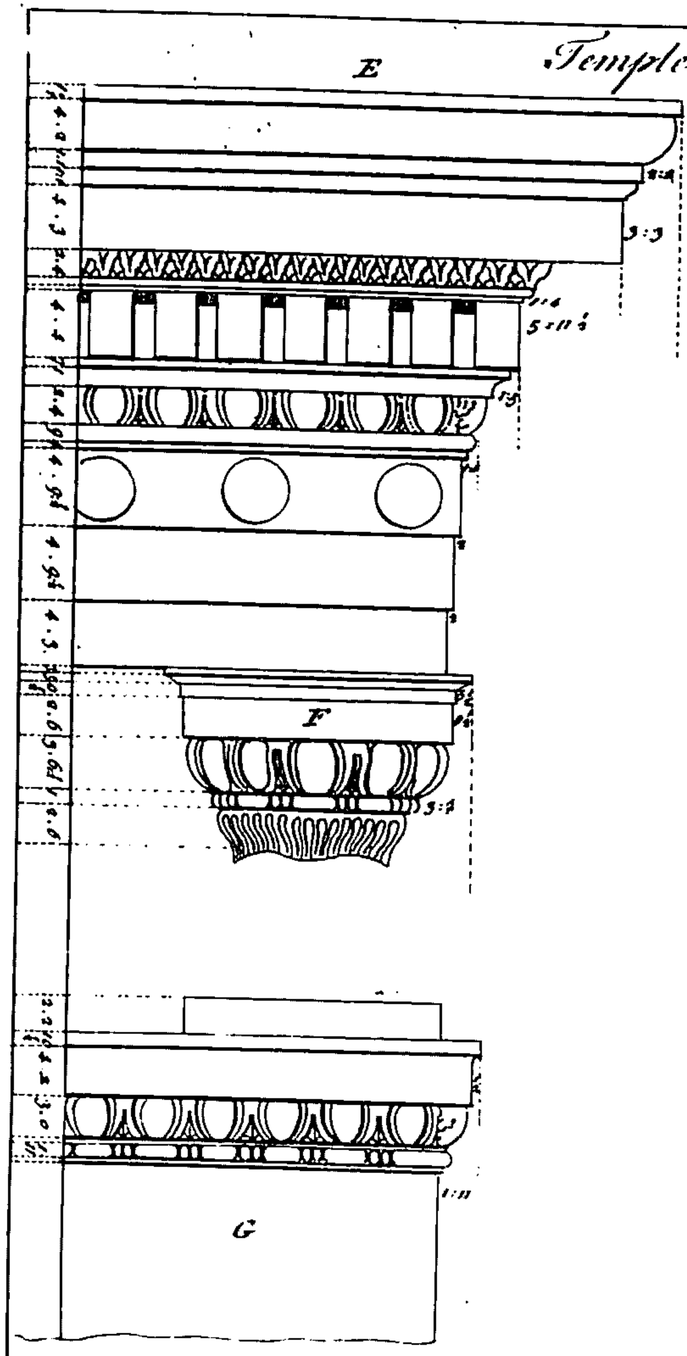
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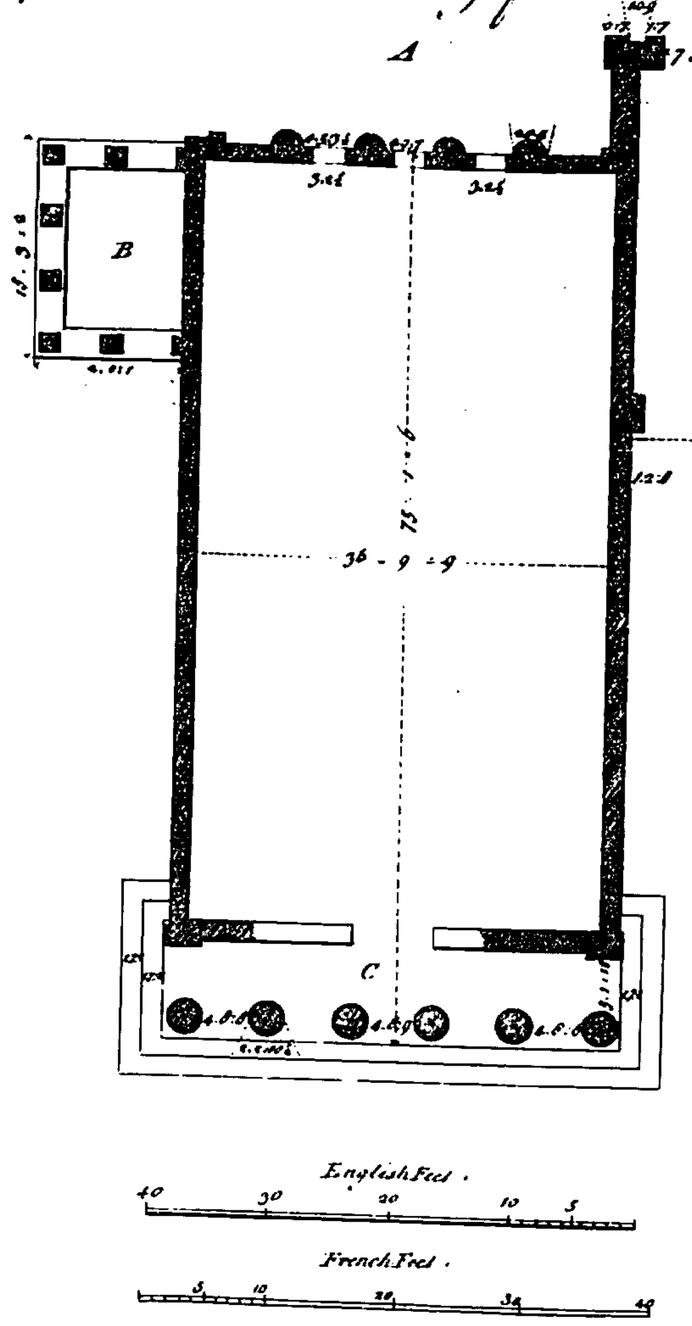
English Feet - 5 10 15 20 25

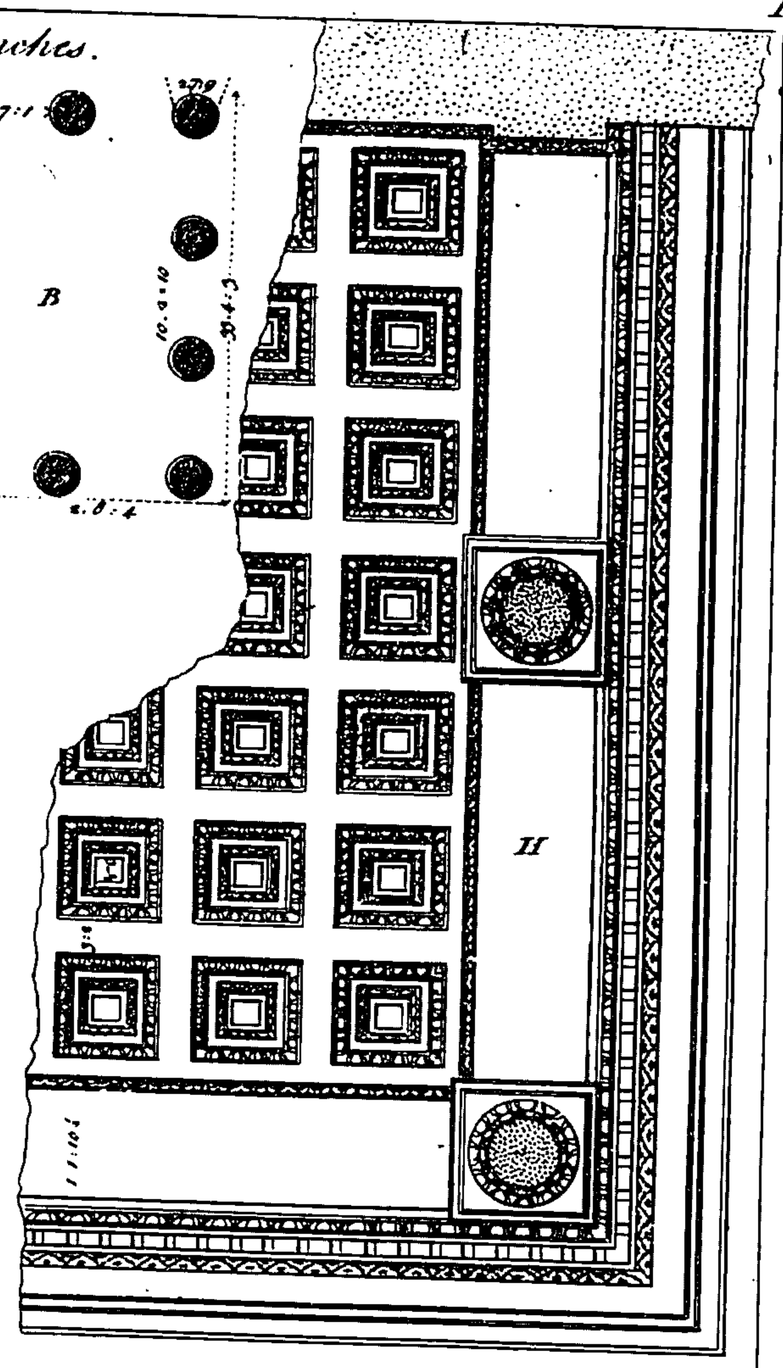
Paris Feet - 25 20 15 10 5

A. North Portico.
B. South Elevation of ye Temple.
C D. Vestibules.
E. Entablature
F. Capital of the Angle Pilastre
G. Base of the Columns
H. Cornice of the Pedestal
I. Architrave of the South Windows.

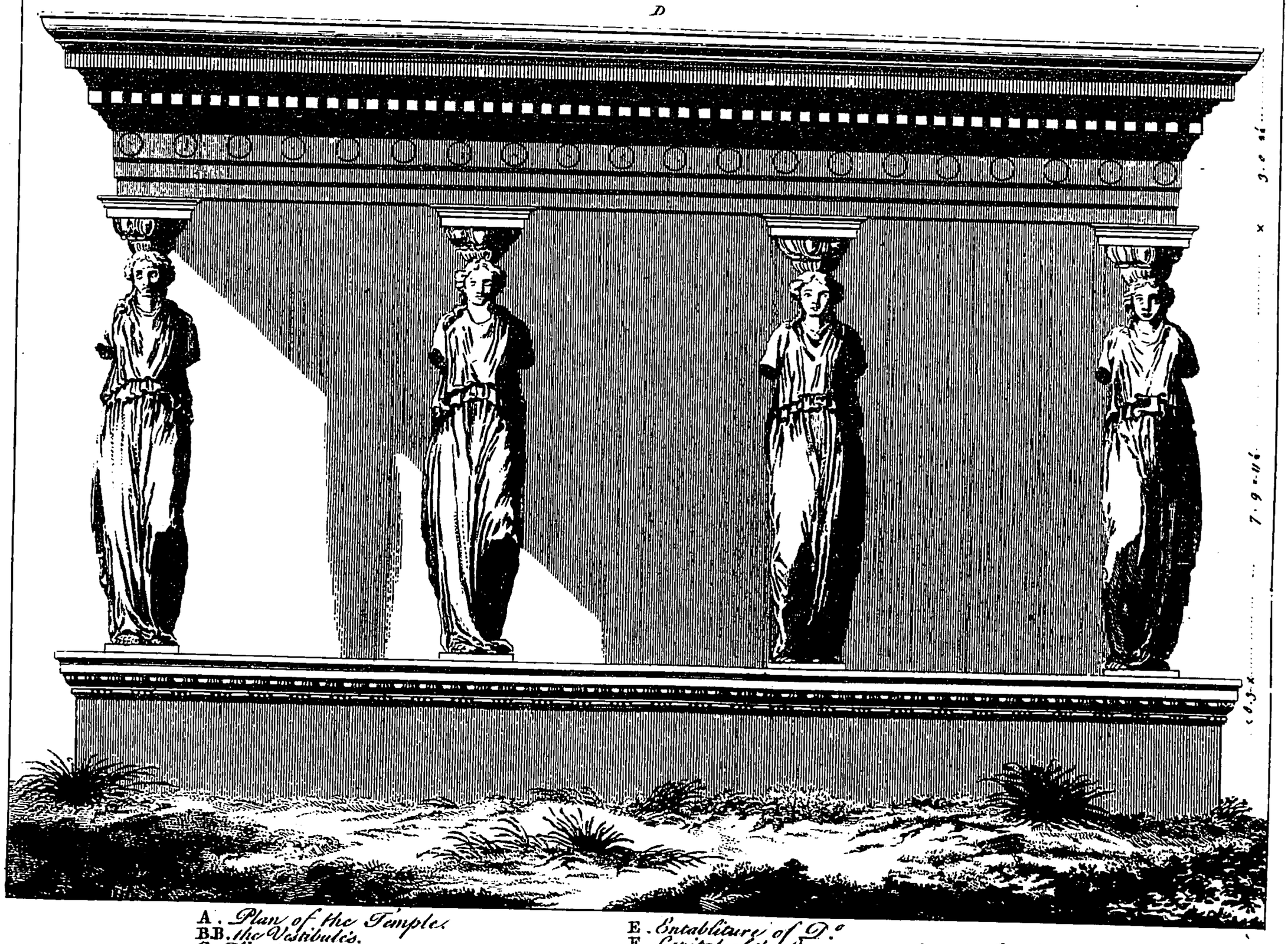
Temple of Eriethens divided by feet & inches.







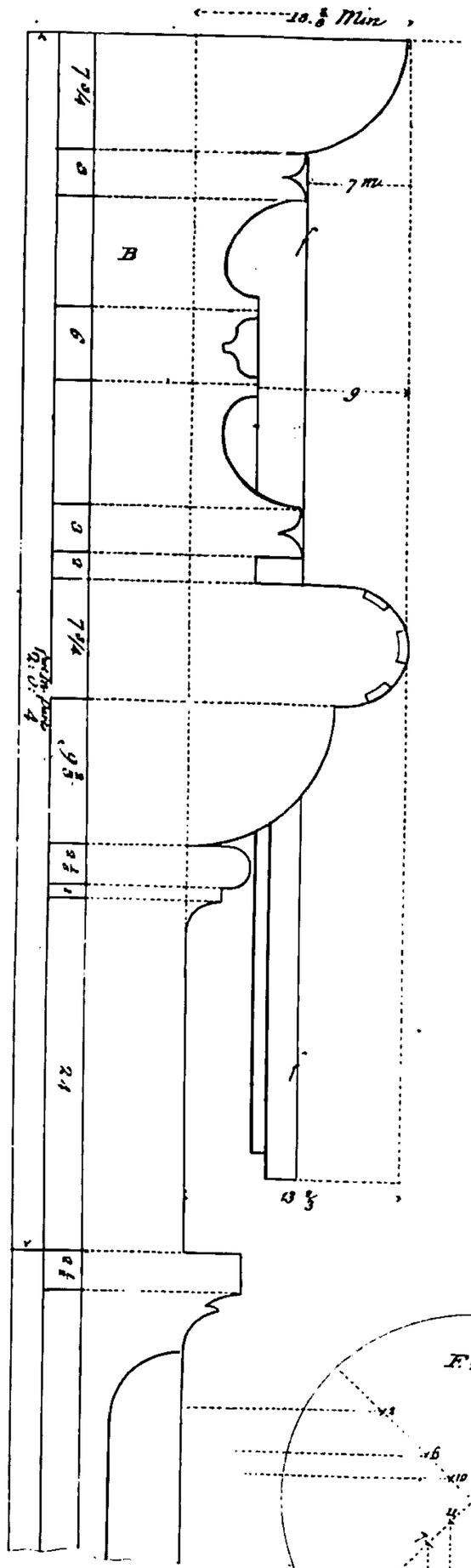
D

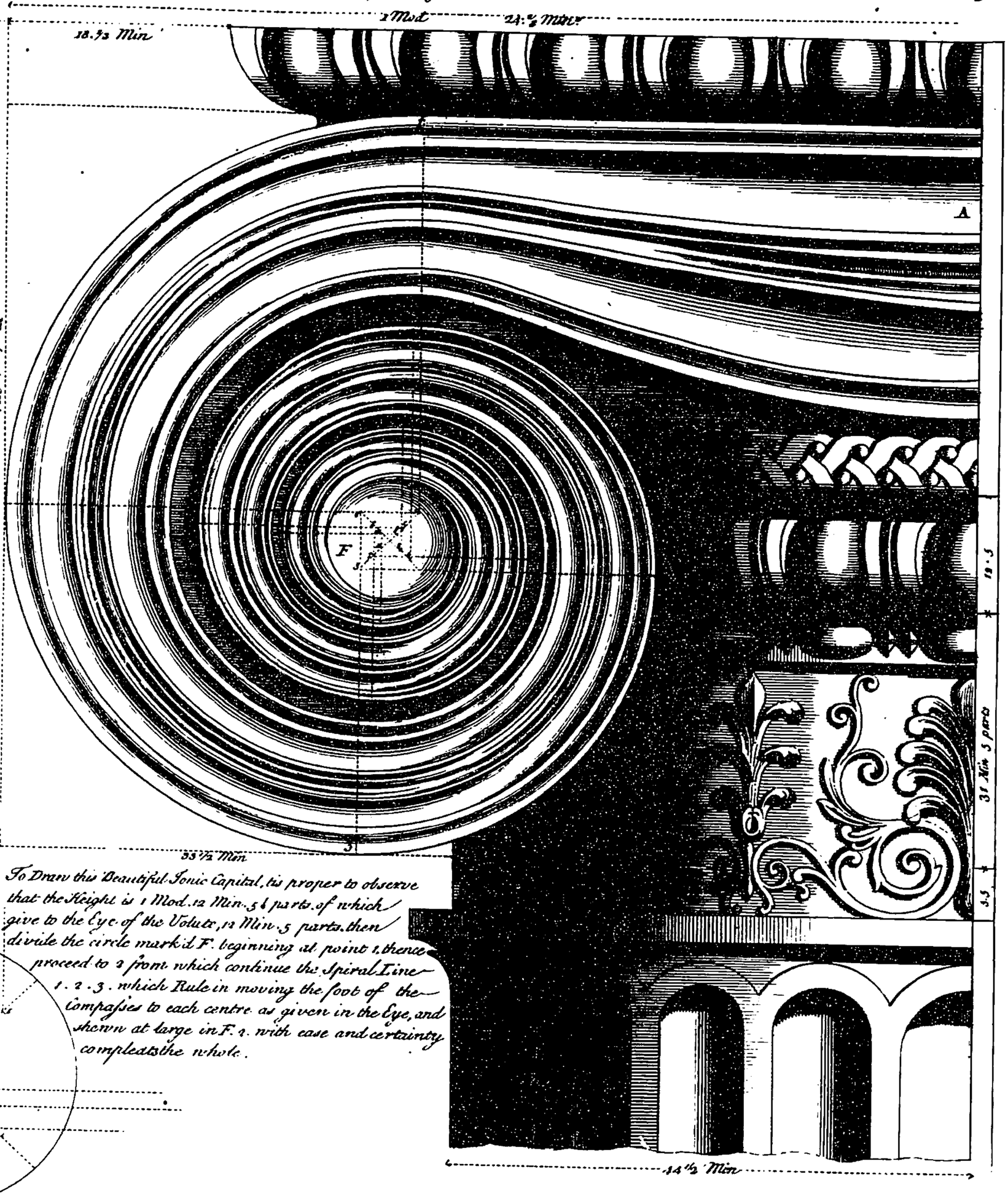


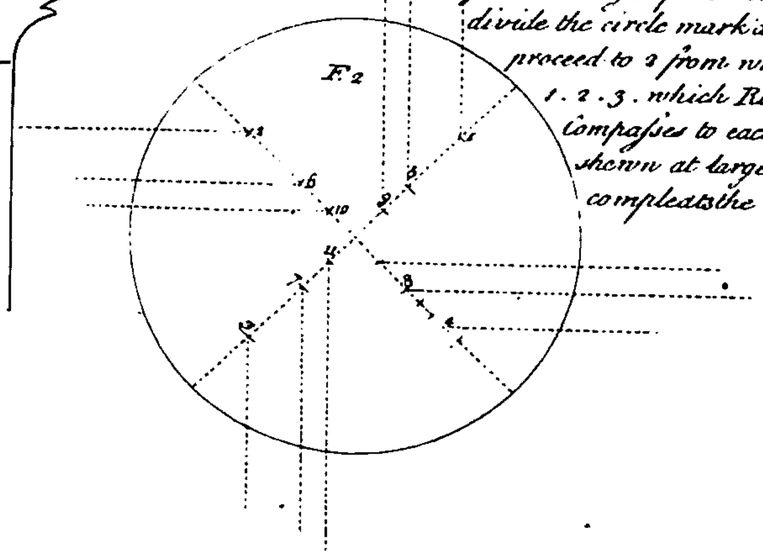
A. Plan of the Temple.
BB. the Vestibule's.
C. Portico.
D. Elevation of the East Vestibule?.
E. Entablature of D.°
F. Capital of the figure supporting the Cornice?.
G. Cornice of the Pedestal.
H. Ceiling of the Vestibule?.

Capital of the Temple of Erictheus.

Pl. 23.

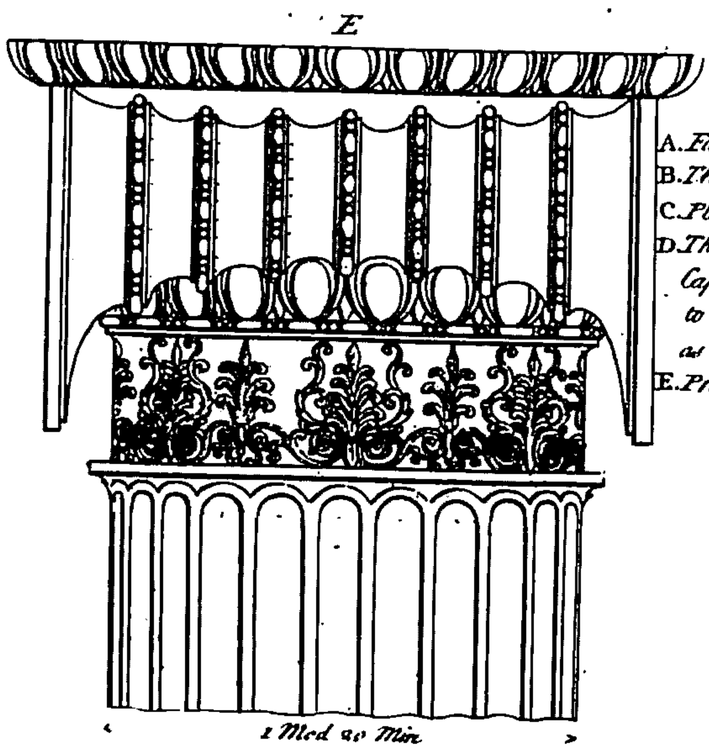




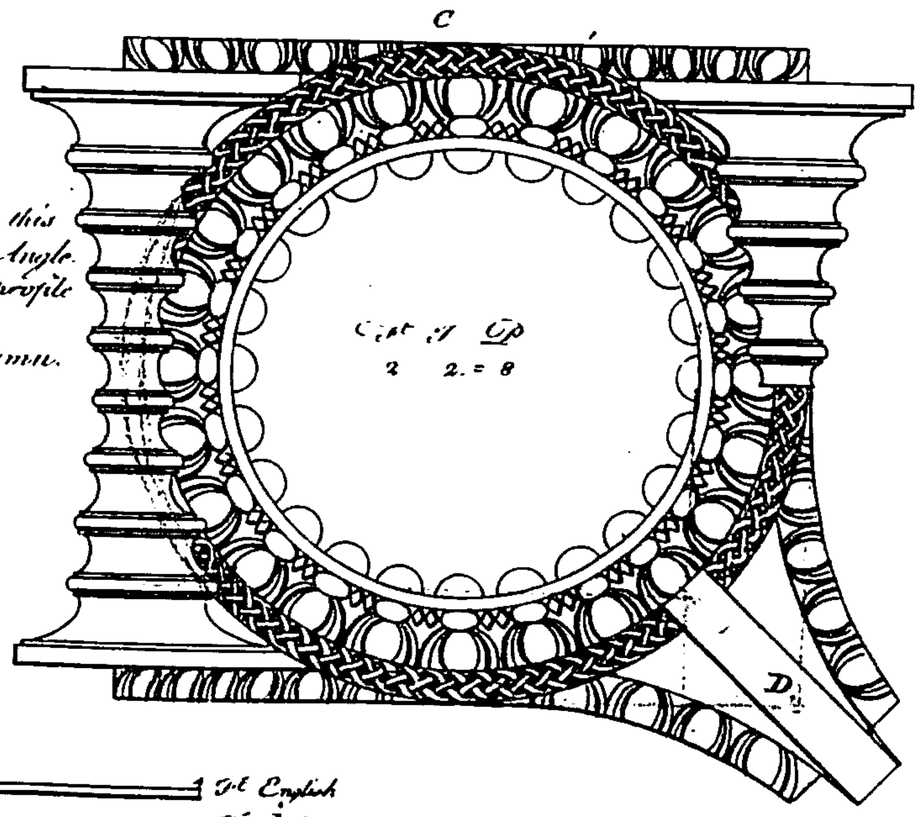


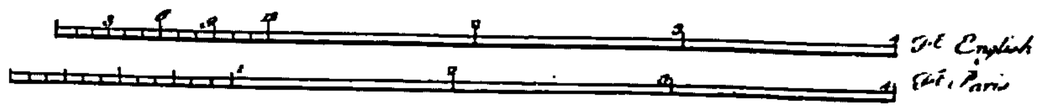
To Draw this Beautiful Ionic Capital, tis proper to observe that the Height is 1 Mod. 12 Min. 5 parts. of which give to the Eye of the Volute, 12 Min. 5 parts. then divide the circle mark'd F. beginning at point 1. thence proceed to 2 from which continue the Spiral Line 1. 2. 3. which Rule in moving the foot of the Compasses to each centre as given in the Eye, and shewn at large in F. 2. with ease and certainty compleats the whole.





A. Face of the Capital.
B. The Mouldings.
C. Plan inverted.
D. The method of Executing this Capital at an extream Angle to appear the same in profile as in Front.
E. Profile of the intercolumn.





Couse sculp

Tower of the Winds Divided by feet & inches. -

fig. 1. Elevation.
2. Section.
3. Plan.
4. Roof.

Fig. 1.

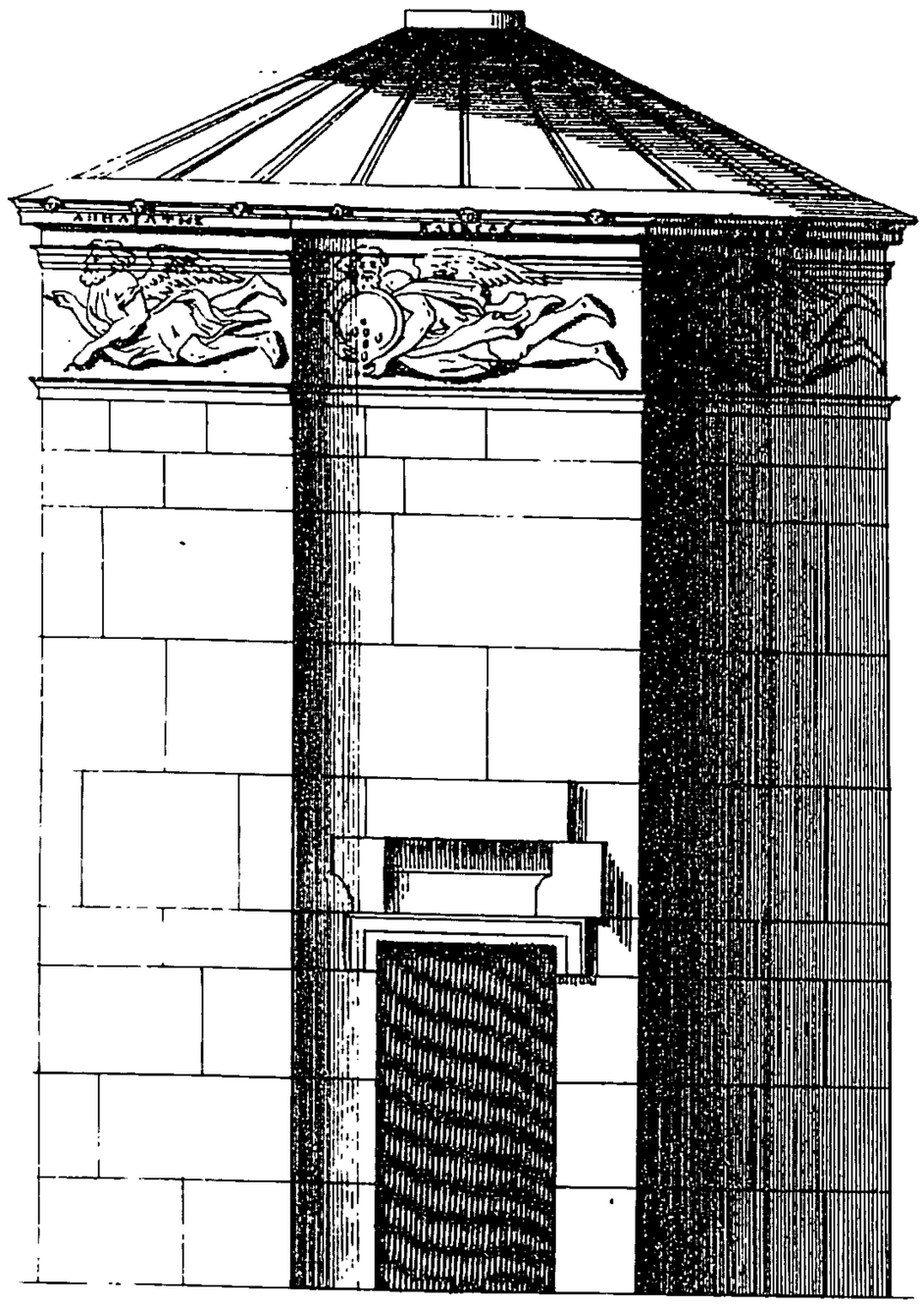
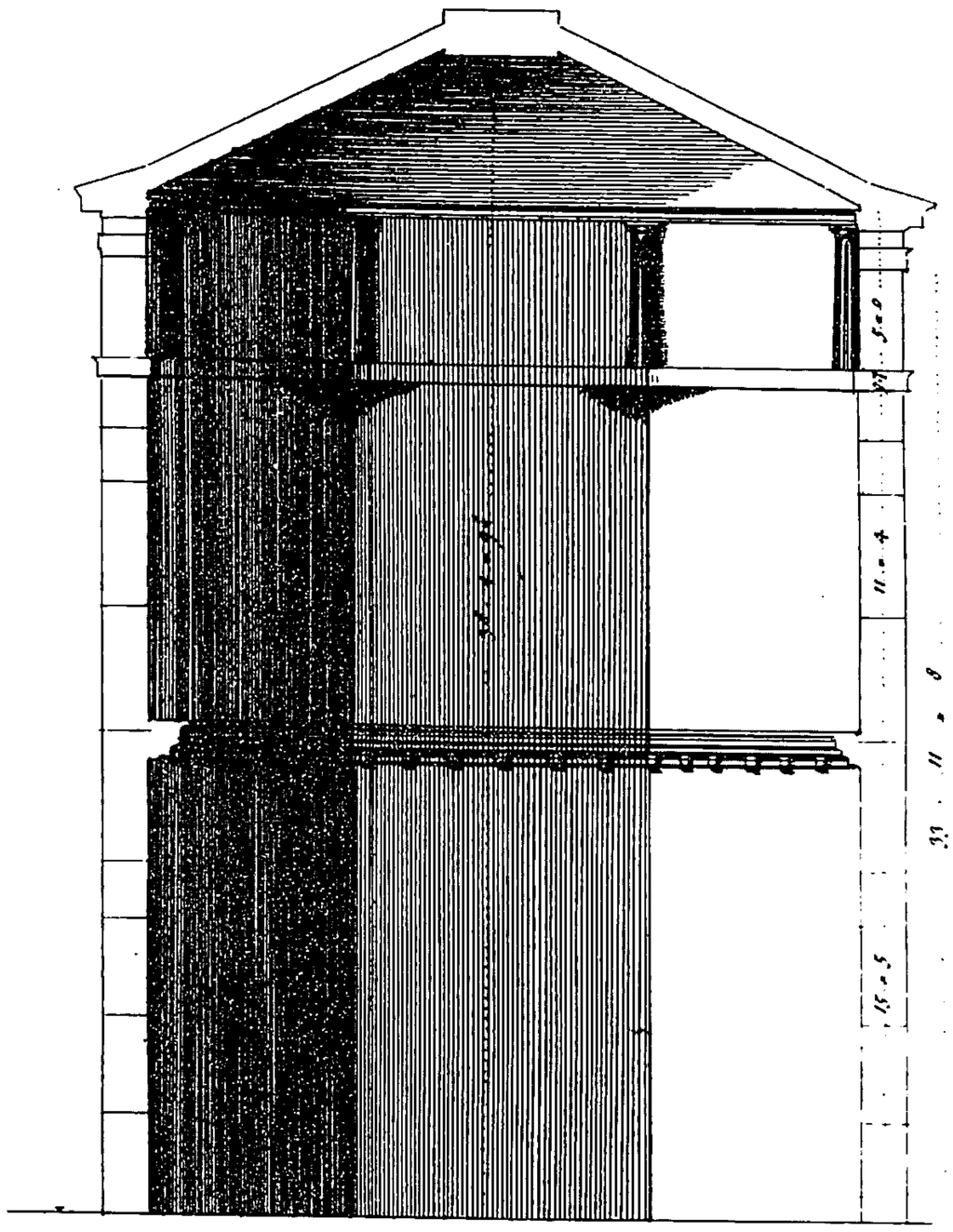


Fig. 2.



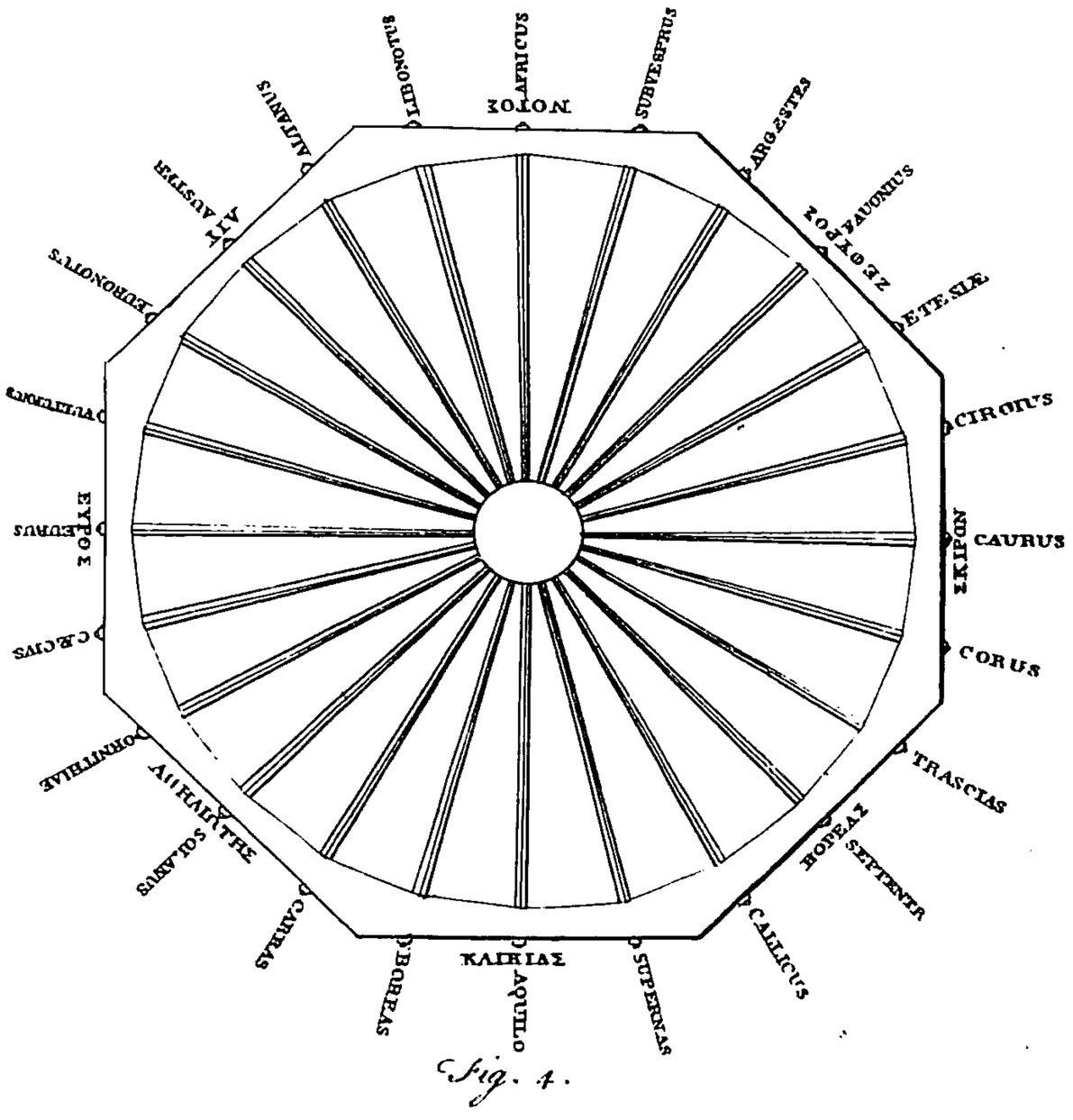


Fig. 4.

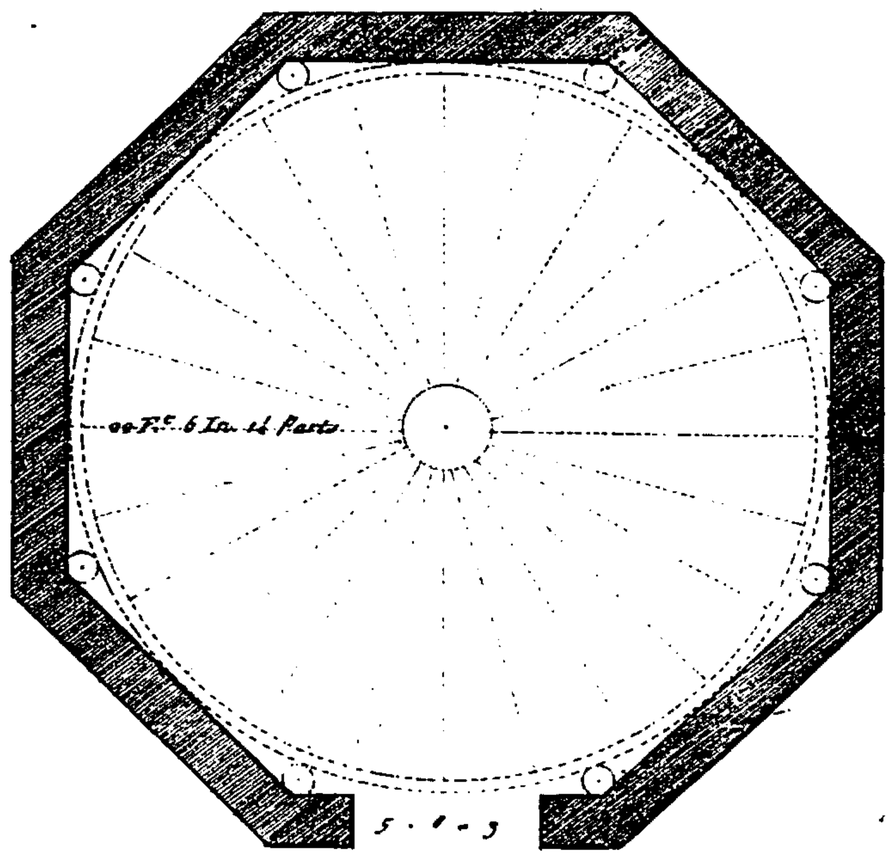
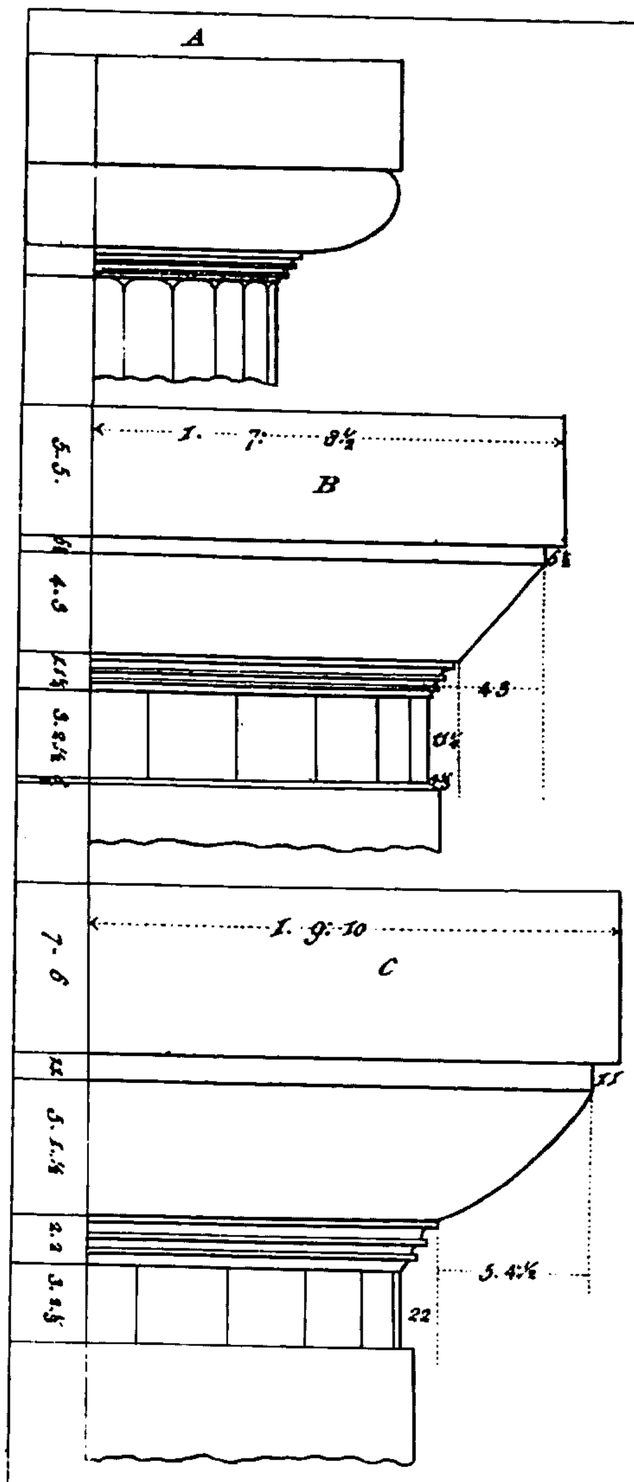
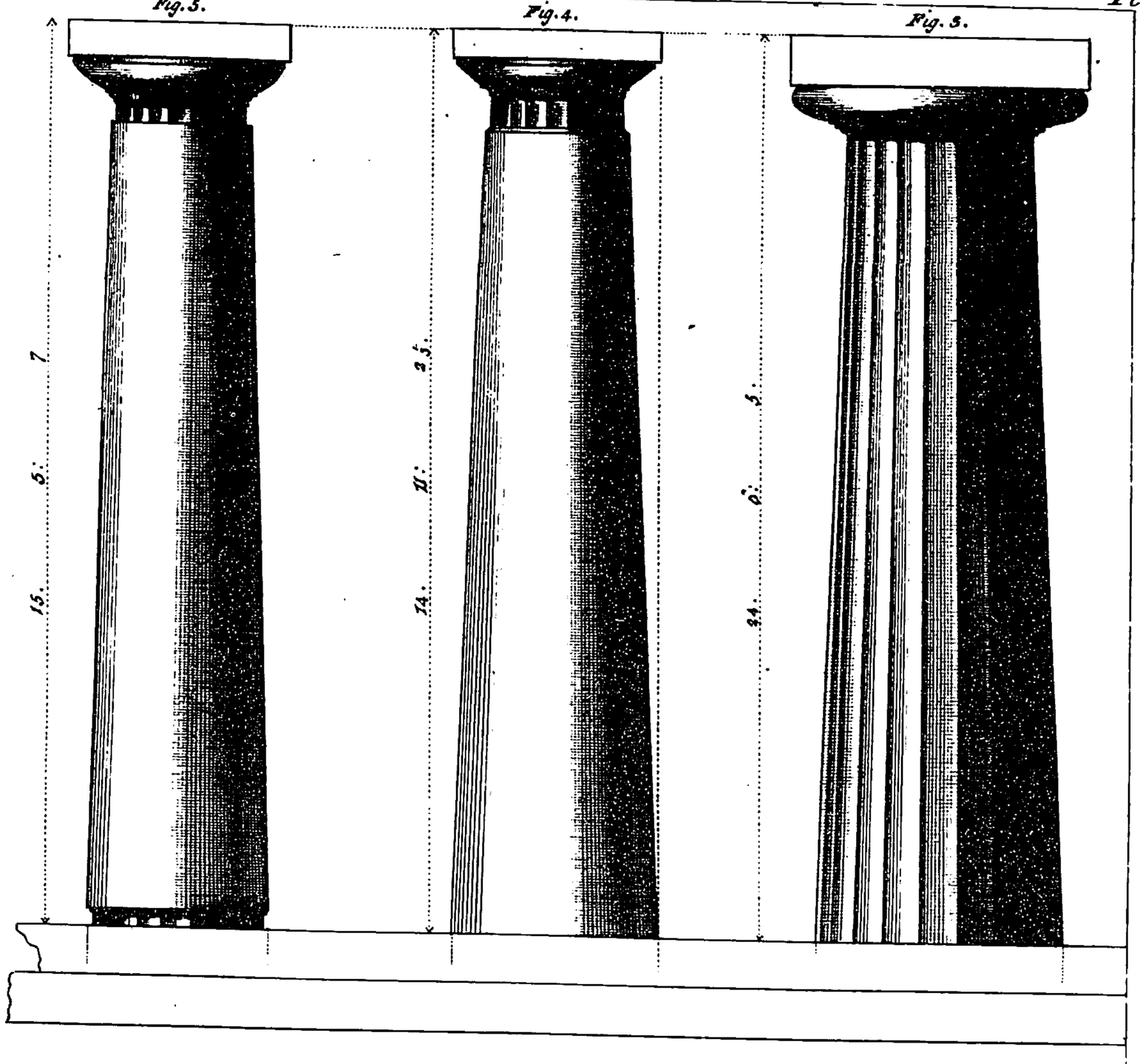


Fig. 3.

Parallels of Doric Columns.

Pl. 25.





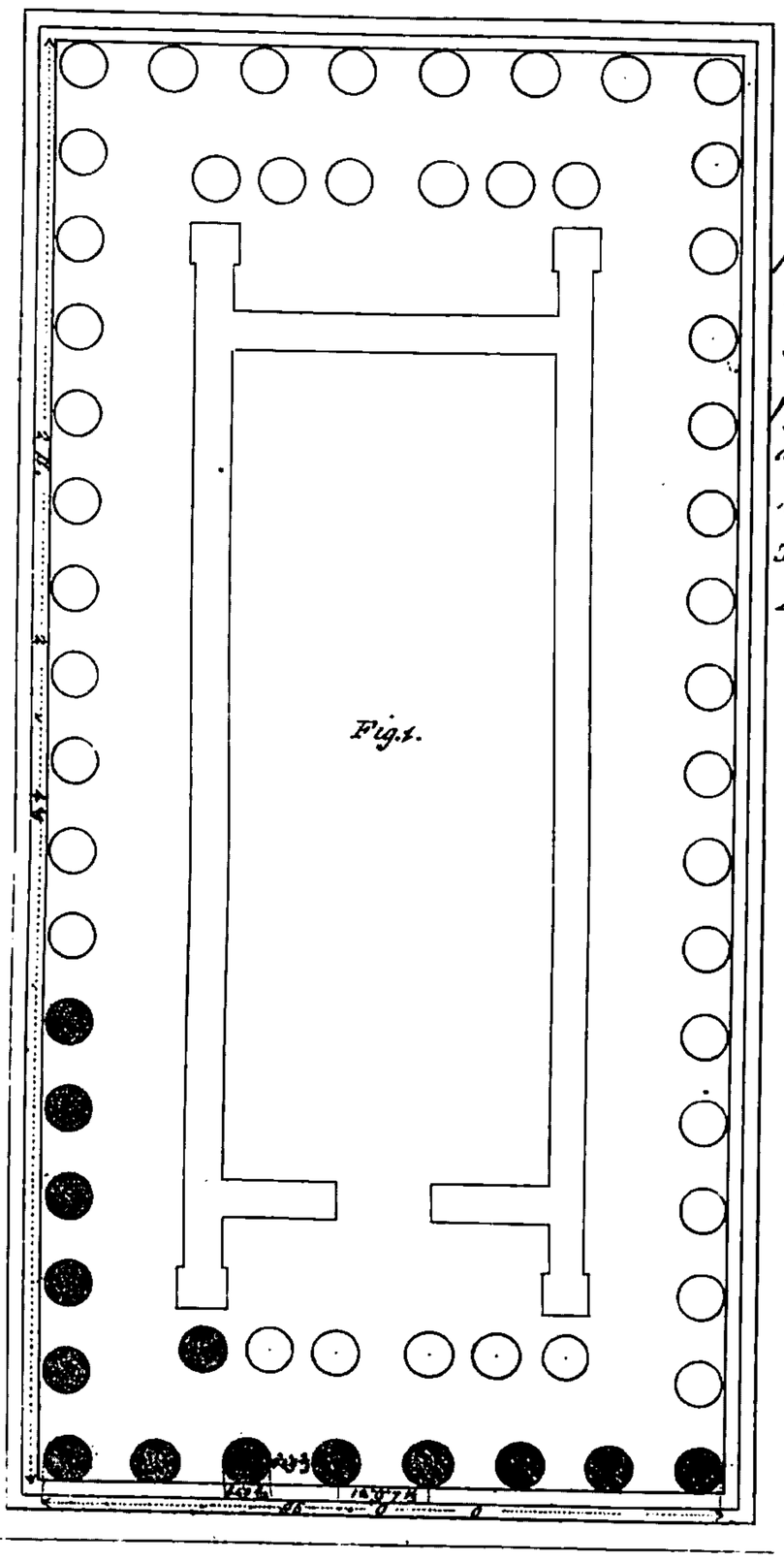


fig. 1. plan of the Temple of Corinth.
3. Column at D°
fig. 2 plan of the Temple at mount Laurium.
4. Column at D°
5 D° of Apollo at Delos.
ABC the Capitals Enlarged.

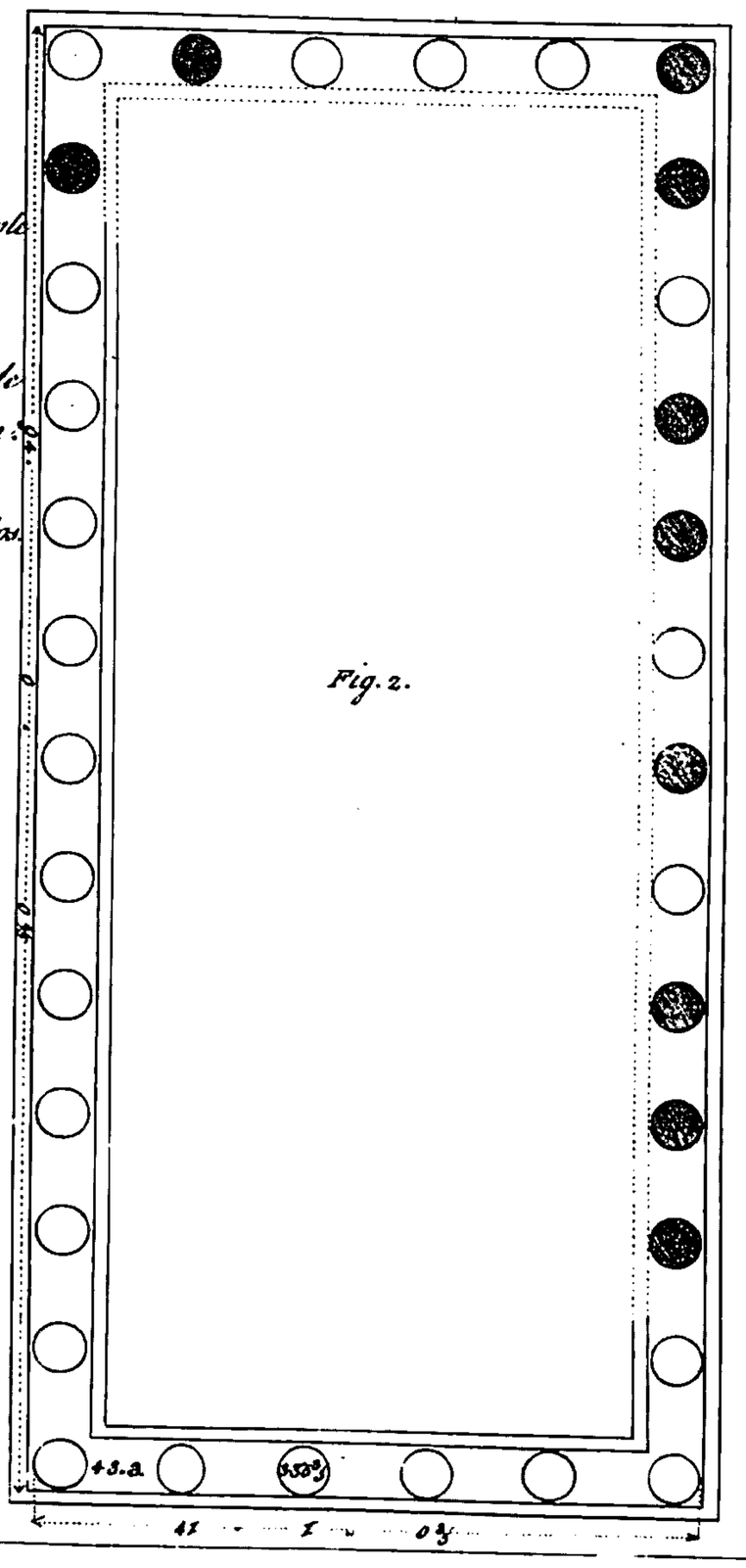


Fig. 2.

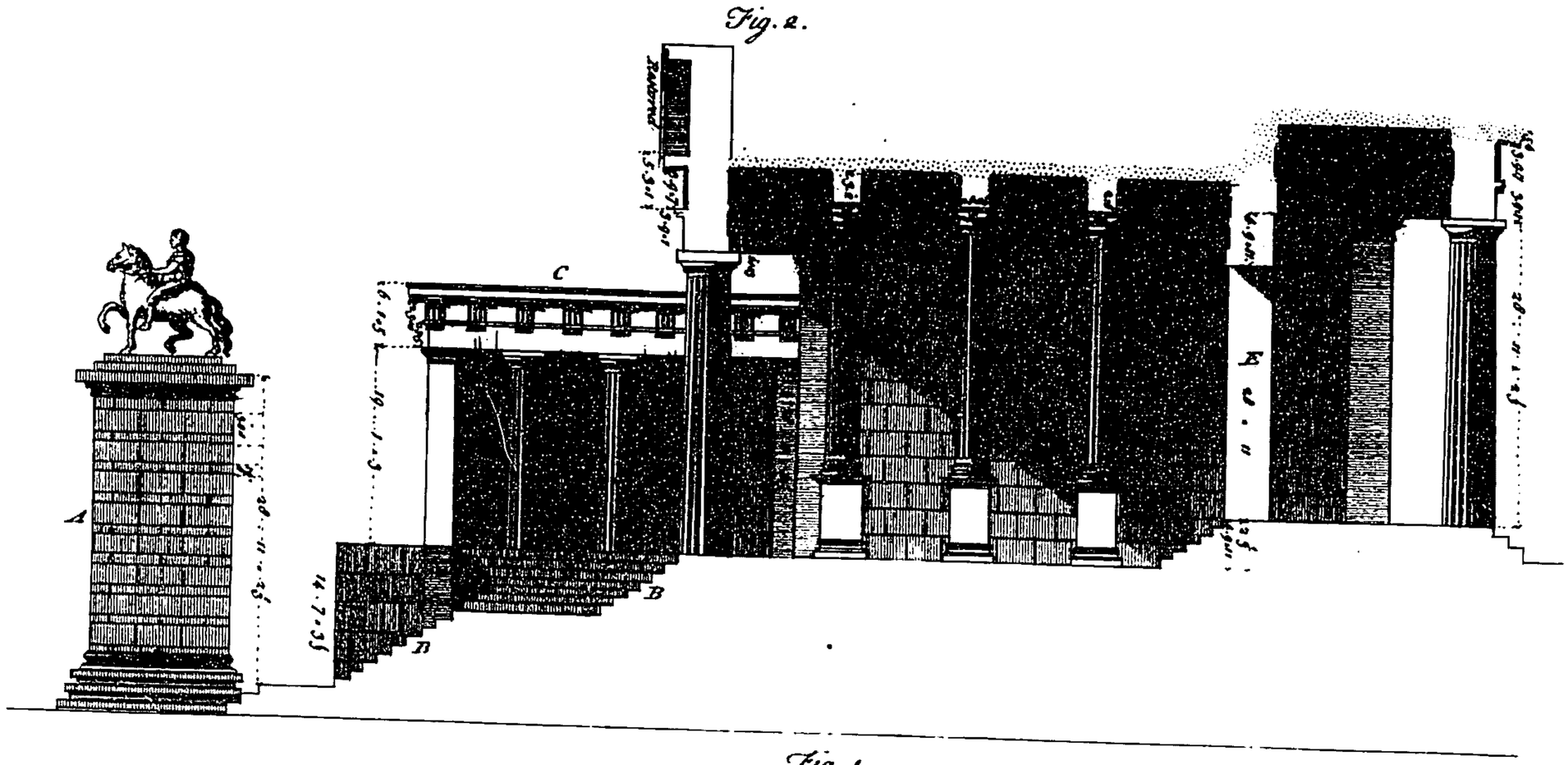


Fig. 1.

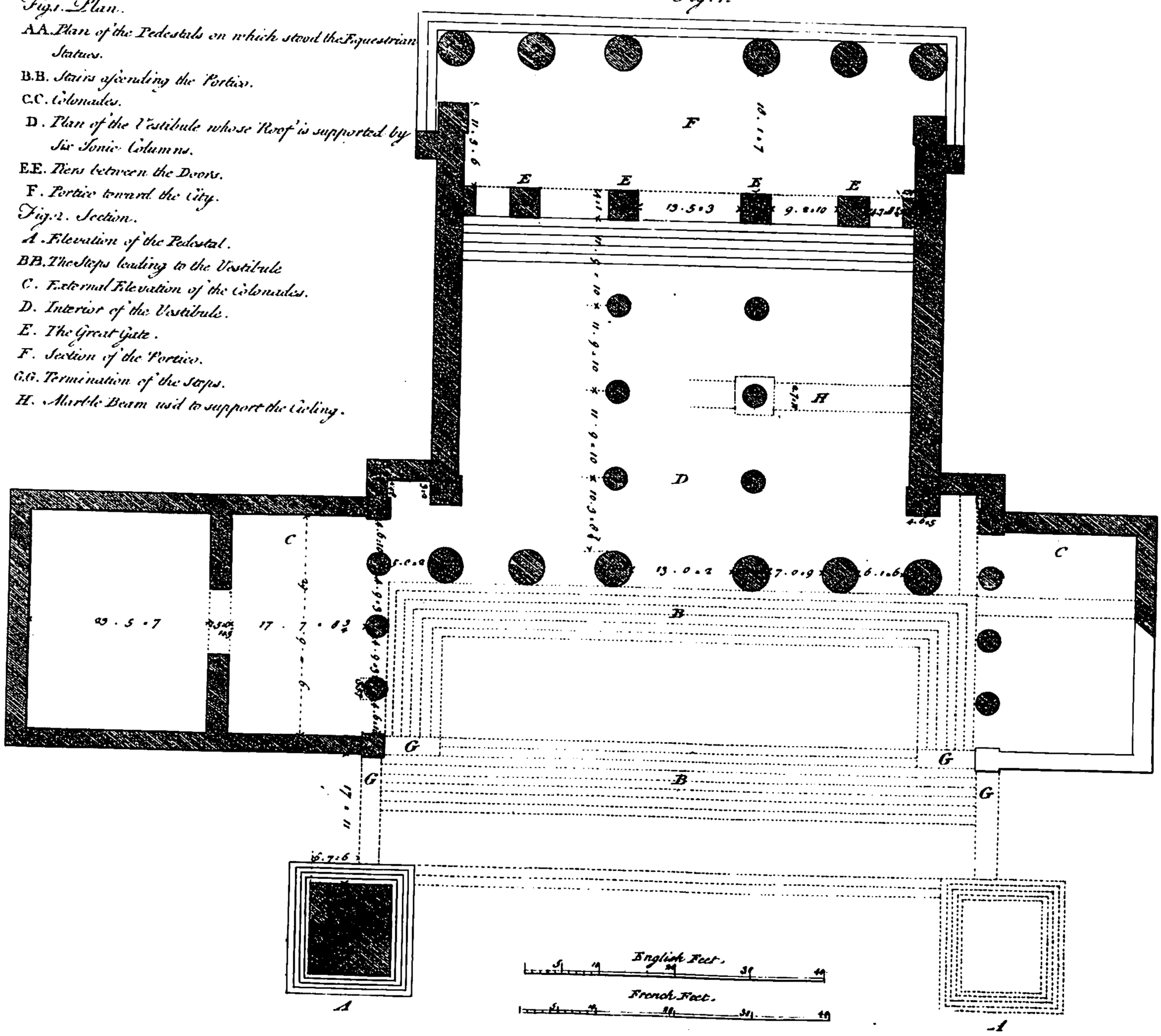


Fig. 1. Plan.

AA. Plan of the Pedestals on which stood the Equestrian Statues.

B.B. Stairs ascending the Portico.

C.C. Colonades.

D. Plan of the Vestibule whose Roof is supported by Six Ionic Columns.

E.E. Piers between the Doors.

F. Portico towards the City.

Fig. 2. Section.

A. Elevation of the Pedestal.

BB. The Steps leading to the Vestibule

C. External Elevation of the Colonades.

D. Interior of the Vestibule.

E. The Great Gate.

F. Section of the Portico.

G.G. Termination of the Steps.

H. Marble Beam used to support the Ceiling.